ART IN NEW ENGLAND

EARLY NEW ENGLAND PRINTMAKERS

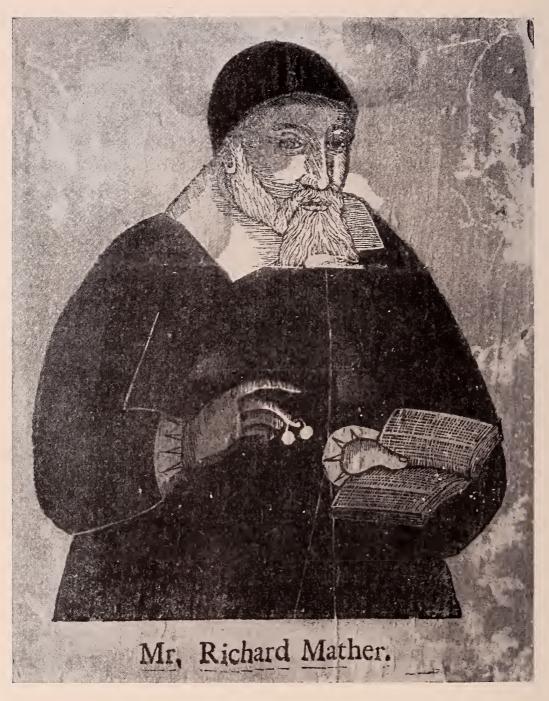


WORCESTER ART MUSEUM

WORCESTER ART MUSEUM LIBRARY DIEDELE DE LIBRARY SS SALISPLEM ET MARCHESTER

55 SALISBURY ST, WORCESTER, MA, 01609

Digitized by the Internet Archive in 2013



I. REV. RICHARD MATHER
JOHN FOSTER

ART IN NEW ENGLAND

EARLY NEW ENGLAND PRINTMAKERS

An Exhibition
held in collaboration with
The American Antiquarian Society
July 1939 · January 1940

REPRODUCED ON THE COVER IS A DETAIL DRAWN BY EDNA MCCLURE FROM THE REGISTER PAGE ATTRIBUTED TO BENJAMIN BLYTH (NO. 36)

PRINTED AT THE HARVARD UNIVERSITY PRESS CAMBRIDGE, MASSACHUSETTS, U.S.A.

FOREWORD

WE ARE too apt to think of our New England ancestors as a close-mouthed, unemotional race, living in bare houses with stiff, hard furniture and none of the pleasant comforts with which we like to surround ourselves. That this is not a true picture we finally learn when we see in our museums the graceful stairways, mantles and furniture, the colorful upholsteries and wallpapers, the beautiful silver and delicate porcelains, the varied and interesting paintings and prints which added joy and warmth to their charming and livable homes.

The present exhibition, due to the limitations of space imposed by building operations at the Worcester Art Museum, can give no more than a glimpse of the development of the art of the printmaker during our first two centuries. It is but a sampling of the thousands of prints at the American Antiquarian Society and in the Goodspeed Collection at the Museum. All of the artists represented were born in New England or spent at least part of their productive years here, and most of their work was published in this region.

The visitor will discover that these artists and their customers venerated their great men, ridiculed their enemies, laughed heartily at their own short-comings, took pride in their trades and professions, were loyal to their principles and their communities, loved beauty, and decorated their homes with the best art their times and their pocketbooks could afford. If this exhibition helps the visitor to appreciate the beginnings of culture in New England as illustrated by the work of her early printmakers, its preparation will have been worth while.

R. W. G. VAIL, Librarian
American Antiquarian Society



INTRODUCTION

N INHABITANT of Boston, strolling into the Crown Coffee House on Long Wharf April 20, 1720, would have found there for sale "at Publick Vendue . . . a Collection of choice Pictures, fit for any Gentleman's Dining-room or Stair-case;" while a little over a year later Mr. William Price announced that he had on hand to be sold "a Choice parcel of the best sort of Prints & Maps lately brought from London, all in Good Frames well black'd, at reasonable Rates." Such newspaper notices as these,1 combined with items in the inventories of the time, indicate that a market for prints existed in early eighteenth century New England, and, as in the fields of portrait painting, silversmithing and cabinetmaking, local talent was not behindhand in trying to rival the imports from abroad. So energetic and willing to experiment were these craftsmen that to limit an exhibition of early American prints to the work of New England printmakers is, for the colonial period at least, hardly a limitation at all, for from about 1670 until the eve of the Revolution the engravers of Boston led the way, though crudely enough, in the development of the art of printmaking in the Colonies. The first woodcut, the first line engraving and the first mezzotint to be produced in this country were all executed in Boston and even after the Revolution, when New York and Philadelphia had become important centers of printmaking, New England still took the first steps in certain fields. In Newburyport in 1810, for example, the significant substitution of steel for copper in engraving bank-notes was devised, and fifteen years later in Boston lithography was successfully launched as a commercial enterprise for the first time in the United States.

The prints composing the present exhibition, selected from the extensive collections of the American Antiquarian Society and from the Goodspeed Collection² at the Worcester Art Museum, date from the seventeenth century to the Civil War and include eighty-five examples by thirty-three printmakers. This is a small proportion of those who worked in New England during that period, but most of the important engravers before 1800 are included although the group active during the first half of the nine-

¹ Boston Gazette, April 4–11, 1720; August 14–21, 1721; quoted by Dow, G. F., The Arts and Crafts in New England, 1704–1775, 1927, 14, 15.

² Worcester Art Museum Bulletin, i, January 1911, No. 6, 1–6; Dresser, L., "Notes on the Goodspeed Collection of American Prints," Prints, vi, April 1936, 207–215.

teenth century is more sparsely represented. The purpose of this exhibition is to call attention to the accomplishments of individual craftsmen rather than to attempt an inclusive showing of all phases of early New England printmaking.

Nine of the ten printmakers represented here, a large part or all of whose production fell within the colonial period, worked in Boston and many of them were born there, or in the immediate vicinity. Two at least, Peter Pelham and Richard Jennys, Jr., came from England, doubtless attracted by the preeminence of Boston not only in New England but among colonial cities. Of the whole group of thirty-three printmakers twenty-one worked in Boston, though some only for a short interval, five in Newburyport and Salem, four in Connecticut and two in Rhode Island, while one, Edward Savage, who was born and died in Princeton, Massachusetts, apparently produced most of his prints in London and Philadelphia. Several, such as Nathaniel Hurd and Paul Revere in Boston and Amos Doolittle in New Haven, spent their working lives in one locality, but others, sharing the restless seeking for new opportunities characteristic of early American craftsmen, came from outside New England and, after a sojourn long or short, moved on, frequently to New York or Philadelphia.

Rarely did these early engravers devote their lives wholly to printmaking, and with many it was a side line which often grew out of their other occupations. John Foster, who has the honor of being considered not only the earliest New England printmaker but the first in America as well, was praised in a funeral elegy

"For Sollid Judgment Piety & Parts
And peerless Skill in all the practick Arts." 3

In addition to teaching school, practicing medicine and publishing an almanac he was Boston's first printer, and what more natural than that he should have exercised his "peerless Skill" in cutting wood blocks to illustrate books? Silversmiths could turn with ease from engraving coats of arms and inscriptions on precious metals to producing bookplates, trade cards and even, though with less success, portraits on copper. Nathaniel Hurd and Paul Revere, both the sons of silversmiths, learned that craft in their fathers' workshops; Nathaniel Morse and James Turner, who were working before

³ Green, S. A., *John Foster*, 1909, 36.

the middle of the eighteenth century, were also silversmiths; and Amos Doolittle and Edward Savage both had early training in that field. For portrait painters engraving was a natural development, for through it they could realize more profit from their art. Peter Pelham's first undertaking in New England was to paint Cotton Mather, the celebrated divine, and then insert in the Boston Gazette "Proposals, For Making a Print in Metzotinto" with subscriptions "Three Shillings down, and Two Shillings at the Delivery of the Print." 4 In like manner Edward Savage, at a later period, sought sittings from Washington and other distinguished men in the hope of selling prints from the paintings so obtained. Counterfeiting, a not unprofitable branch of the engraver's art, must also be mentioned among New England printmakers' occupations because Richard Brunton, itinerant Connecticut engraver, was imprisoned for attempting it. Totally unrelated employment likewise claimed the attention of our printmakers. Peter Pelham, for instance, found time to provide instruction for "Young Gentlemen and Ladies" in "Dancing, Writing, Reading, Painting upon Glass, and all sorts of Needle Work," and also kept a "Writing and Arithmetick School . . . from Candle Light 'till nine in the Evening . . . for the benefit of those employ'd in Business all the Day." 5 Thomas Johnston is believed to have combined japanning of furniture and organ making with painting and engraving, while Paul Revere's accomplishments as a bell-founder and maker of false teeth are well-known. In the nineteenth century James Akin was for a time a druggist, William Hamlin manufactured nautical instruments, and David Claypoole Johnston, when unable in his early years to find a publisher for his caricatures, turned actor to support himself. This versatility, though it led in some cases to experimentation with new methods of printmaking, tended also to prevent expert craftsmanship, and very few of the prints chosen for this exhibition can be considered fine examples of the printmaker's art. They are none the less interesting, however, if for no other reason than that given by Rev. William Bentley in 1818 for praising one of Paul Revere's bells: "They venture to prefer it to any imported bell & so did we, but from patriotism." 6

⁴ Boston Gazette, February 26-March 4, 1728; quoted by Dow, op. cit., 33.

⁵ Boston Gazette, January 16-23, 1738; September 20, 1748; quoted by Dow, op. cit., 12.

⁶ The Diary of Rev. William Bentley, D.D., 1914, iv, 512.

The historical significance of these prints is great for they are living records of the past and much can be learned about early New Englanders from the maps, billheads and certificates which were daily in their hands, as well as from the portraits of the men they venerated and the caricatures of the political events which stirred them deeply. These prints have been selected for their bearing on life in New England. Thus Bible illustrations have been omitted as well as foreign scenes, and, except in two or three cases, likenesses of Europeans. In order to keep the exhibition within a certain space it has also been necessary to omit other categories such as bookplates, sheet music and steel engravings.

Like other early American arts printmaking was inspired by English work and the methods used abroad were adopted here. Seven separate graphic processes are illustrated in the exhibition with line engraving on copper represented by much the largest number of examples, forty-four in all — a natural preponderance since line was the most generally used method in the eighteenth century. There are three woodcuts, thirteen mezzotints, eight stipple engravings, three aquatints, thirteen lithographs and one etching.

The three woodcuts, which are the earliest prints in the exhibition, have been ascribed to John Foster, and one of them, a likeness of Richard Mather (No. 1) dating from about 1670, is the earliest known American print. All three are humble examples of a venerable art which was first practiced in Europe about 1400. Wood blocks, on which the design was left standing in relief after the rest of the surface had been cut away, were used from early times with type and appealed to a printer such as Foster even though, at the period he worked, woodcutting was slowly declining in Europe in favor of copperplate engraving. It was not until the early nineteenth century that the wood block came into its own in New England. Then numerous book and magazine illustrations were engraved on wood, a process differing from woodcutting in that the wood engraver used a fine instrument and conceived of his design in terms of white lines against a dark background.⁷

Mezzotinting, which had flourished in England since 1660, was introduced into the Colonies by Peter Pelham with his portrait of Cotton Mather (No. 4), a print which, in its brilliant high-lights and rich velvety blacks, is a fine example of this difficult process. First the entire surface of the copperplate had to be roughened with a toothed tool so that if inked it would produce

⁷ Cambridge, Fogg Art Museum, New England Genre, 1939, No. 47d (repr.).

a uniform black on paper, after which this roughening was scraped away in varying degrees from those portions which were to appear gray or white on the finished print. Pelham in his later mezzotints was never again quite so successful as in this likeness of Mather, scraped when he was fresh from competition with skilled English engravers. Doubtless Pelham was responsible for transmitting a knowledge of mezzotinting to his young stepson, John Singleton Copley, who produced his only known print (No. 18) by this method, but whether or not Pelham influenced Richard Jennys, Jr., whose mezzotint of Jonathan Mayhew (No. 19) was advertised in 1766, remains an open question. Samuel Okey, who was producing mezzotint portraits in Newport before the Revolution (Nos. 20, 21), is known to have received his training in England as did Edward Savage, who scraped in London in 1793 his large plates of Washington and Franklin (Nos. 49, 50).

The story of American line engraving begins with the first paper money issued by the Massachusetts Bay Colony in 1690,8 the plates for which were presumably engraved by John Coney, silversmith, and with the crudely scratched portrait of Increase Mather by Thomas Emmes,9 which appeared as the frontispiece of a sermon by Mather published in Boston in 1701. The carliest example in this exhibition, however, is the portrait of Matthew Henry (No. 9), produced by Nathaniel Morse in 1731, a work which hardly merits for him the title of "ingenious Engraver" in his death notice. James Turner scems little more expert in his view of Boston (No. 10) and his portrait of Isaac Watts (No. 11). In this method of engraving the lines of the design, cut into the surface of the copperplate with a graver, acted as grooves to receive the ink and deposited it in crisp ridges on paper. These lines could be thick or very thin and were well-adapted to producing the foliate scrollwork and elaborate lettering in prints by Thomas Johnston (No. 12), Nathaniel Hurd (Nos. 16, 17) and Paul Revere (Nos. 22, 23). In 1762 Hurd engraved a small plate (No. 14) bearing medallion portraits of the heroes of the day, George III, William Pitt and James Wolfe. This print, in its delicacy of execution and its rather touching expression of loyalty to "the Best of Kings," is in striking contrast with the series of crude line engravings (Nos. 24-28) issued by Paul Revere between 1765 and 1770, which give a vivid

⁸ Clarke, H. F., John Coney, Silversmith, 1932, 9 (repr. Pl. XXXI).

⁹ Stauffer, D. McN., American Engravers upon Copper and Steel, 1907, i, 78–79 (repr. opp. 10).

though prejudiced picture of the events leading to the Revolutionary War. The leaders of that conflict were a great inspiration to the printmakers and were never more delightfully represented than in John Norman's caricaturelike full-length portraits (Nos. 30-33). Pride in the establishment of the new nation found expression in a large plate (No. 46) by Amos Doolittle, while magazine and book illustration, which in the early Federal period offered increasingly wide opportunities to engravers, reflected a similar feeling of patriotism. In the preface to the first volume of the Massachusetts Magazine, for which periodical Samuel Hill made numerous engravings (Nos. 38-40), it is stated that "no pains nor expense have been spared to procure copperplate delineations on domestick subjects, as being more agreeable to the citizens of this new Empire, than copying sketches from European matters. The commendation these designs have received, are an invitation to proceed in the same line; and bearing in mind the maxim, that practice is the road to perfection, we anticipate the period as not far distant, when the execution of this part of our work shall be equal to that of foreign Magazines." Line engraving maintained its popularity, in spite of the rivalry of other processes, throughout the period covered by this exhibition, and "the citizens of this new Empire" could derive solid satisfaction from such prints as Nathaniel Jocelyn's view of a victorious naval engagement of the War of 1812 (No. 67) or Abel Bowen's illustrations for Snow's History of Boston, 1825 (Nos. 68, 69), while for entertainment they could turn to James Akin's Newburyport caricatures (Nos. 61, 62).

Stipple engraving, which resembles line engraving except that the design is built up of dots instead of lines, became popular in England during the second half of the eighteenth century, so Edward Savage, when he went to London, studied this process as well as mezzotinting, and used it in 1792 for his small, finely executed head of Washington (No. 48). He employed stipple again several times, notably for his group of the Washington family (No. 53), one of the best-known early American compositions. Much creditable work was done in stipple and Robert Field chose this medium for what is perhaps the finest print in the exhibition, his likeness of Thomas Jefferson after Stuart (No. 66).

Savage also experimented with aquatint and produced in Philadelphia in 1799 his plates of the naval engagement between the *Constellation* and *L'Insurgent* (Nos. 54, 55), but "this pleasing style of working in Copper-

plate" ¹⁰ did not receive attention in New England until several years later when for a time it was used for views of cities, landscapes, naval scenes and an occasional portrait (No. 70). This method, a difficult one for inexperienced printmakers, involved the preparation of the copperplate with a ground, frequently of powdered resin, and successive baths of acid applied in such a way that the exposed copper between the resinous particles was bitten in varying degrees to produce gradations of light and shade.

Far greater popularity was achieved by lithography, which was invented in 1798, and was first successfully practiced in this country in 1825 by William S. and John B. Pendleton of Boston. Simply stated this process consisted in drawing a design with a greasy crayon on the smooth surface of a stone which absorbed the grease, and then applying water, which was repelled by the greasy lines and absorbed by the rest of the surface of the stone, so that when a greasy ink was used for printing, it was repelled by the waterdampened areas but adhered to the lines of the design. Alexander Jackson Davis, the architect, drew for the Pendletons views of buildings in and around Boston (Nos. 72, 73), and that original and entertaining artist, David Claypoole Johnston, also worked for them, drawing, among other subjects, sprightly studies of actors in costume (Nos. 74, 75, 77). Johnston, incidentally, is responsible for the only etching included in this exhibition (No. 78). After the Pendletons had led the way numerous other lithographic establishments were founded in New England, among them that of Louis Prang, who published the Civil War scenes by the young Winslow Homer (Nos. 79-85) which bring this exhibition of early New England printmaking to a close.

Homer's six Campaign Sketches, with their suggestion of painter-lithography, foreshadow later developments in printmaking just as John Foster's woodcuts seem links with a more distant past. Early New England prints must take a very minor place in the story of graphic art, but their appeal is undeniable not only on account of their subject matter, but because of the interest one feels in the self-reliant and versatile men who made them.

Louisa Dresser, Associate Curator
Worcester Art Museum

10 Gazette of the United States, May 15, 1799.

NOTE ON THE CATALOGUE

Measurements are given first in inches, then in meters. Height precedes width. In each case it is the engraved plate proper which has been measured, from the outside of the enclosing rectangle or oval, or, in the case of a vignette, from out to out of the engraved surface.

In referring to standard works the following contractions have been used:

Hart: — Hart, C. H., Catalogue of the Engraved Portraits of Washington, 1904.

Stauffer: — Stauffer, D. McN., American Engravers upon Copper and Steel, 1907, 2 vols.

Fielding: — Fielding, M., American Engravers upon Copper and Steel, 1917.

Dunlap: — Dunlap, W., A History of the Rise and Progress of the Arts of Design in the United States, edited with additions by F. W. Bayley and C. E. Goodspeed, 1918, 3 vols.

Dow: — Dow, G. F., The Arts and Crafts in New England, 1704-1775, 1927.

A.A.S. indicates that an exhibited print is owned by the American Antiquarian Society, and W.A.M. that it is owned by the Worcester Art Museum.

The following abbreviations have also been used:

engr.									engraving
Ins									inscription
LIT									literature
opp.									opposite
~ ~									. rectangle, rectangular
									reproduction, reproduced
~									vignette

Catalogue

JOHN FOSTER

Foster was born in Dorchester, Massachusetts, in 1648 and graduated at Harvard College in 1667. He taught school in Dorchester beginning in 1669, set up the first printing press in Boston in 1675, and is believed to have been the first New England printmaker. He died in Dorchester in 1681.

I RICHARD MATHER

The subject is shown half-length, facing slightly toward the spectator's right. He wears a skull cap, a dark suit with a broad, white collar, and has a mustache, forked beard and side whiskers. In his left hand he holds an open book, and in his right a small pair of eye-glasses.

Ins. Mr. Richard Mather.

Woodcut. Vign. $6\frac{1}{8}$ " x $4\frac{7}{8}$ " (.155 x .124).

LIT. Green, S. A., John Foster, 1909, 8–11; Holmes, T. J., Increase Mather, a Bibliography of His Works, 1931, i, 323; Worcester Art Museum, Seventeenth Century Painting in New England, 1935, 103–107 (repr.).

There is little doubt that the portrait of Richard Mather in oil, which was presented to the American Antiquarian Society in 1815 by Hannah (Mather) Crocker — great-great-granddaughter of the sitter — is the original upon which this woodcut is based. That the woodcut was engraved by John Foster appears to be proved by the fact that in a bound volume of pamphlets, owned by Harvard University, is a copy of Increase Mather's The Life and Death of that Reverend Man of God, Mr. Richard Mather, which has this woodcut as a tipped-in frontispiece, with the words Richardus Mather at the top and Johannes Foster sculpsit near the right lower corner. These words are in the handwriting of Rev. William Adams, Harvard College, 1671, who presumably knew Foster well. The pamphlets were "Bound in 1701–2." Richard Mather was born in England in 1596 and came to Boston in 1635. He was "teacher" of the church at Dor-

chester from 1636 until his death, April 22, 1669. Though its presence as a tipped-in frontispiece in the tract of 1670 does not prove this woodcut was engraved in or before that year, it is, however, probable that such was the case. Just following Mather's death there would have been particular interest in his likeness.

A.A.S., the bequest of Rev. William Bentley, 1819.

2 THE "WHITE HILLS" MAP

This map of New England is printed so that the top represents the West, and the bottom the East, and it shows the coast from Newhaven to Pemaquid. In addition to rivers, mountains and towns, it indicates Indians, forests, animals and ships. Two heavy, vertical lines, and a lighter diagonal one, roughly mark the boundaries of the Massachusetts Colony. Above hills at the right appear the words The White Hills. In the upper right-hand corner is the following inscription: A Map of / New . England, / Being the first that ever was here cut, and done by / the best Pattern, that could be had, which being in / some places defective, it made the other less exact: / yet doth it sufficiently shew the Scituation of / the Country, and conveniently well the / distance of Places. / The figures that are joyned with the Names of Places / are to distinguish such as have been assaulted / by the Indians from others. / A Scale of forty Miles.

Woodcut. Rect. $11\frac{7}{8}$ " x $15\frac{1}{4}$ " (.301 x .386).

LIT. Green, S. A., John Foster, 1909, 15-19 (repr.).

This map bears in handwriting, which appears to be quite ancient, the words "This Map was made A D. 1667." Actually it was issued to appear in Hubbard's Narrative of the Troubles with the Indians in New England, Boston, 1677, and, presumably, it was engraved by Foster who printed and published the book. This particular impression lacks about a quarter of an inch on the left-hand side. There are two versions of the map, of which this, with the words "White Hills," is the earlier. Dr. Green believed that the other, on which the words "Wine Hills" appear, was the original, but Dr. Randolph G. Adams, Director of the W. L. Clements Library at the University of Michigan, has just completed a study of all known copies of both English and American editions of the book and map in which he proves that the "White Hills" map was originally issued with

the Boston edition of Hubbard's *Narrative* and that the "Wine Hills" map was an inaccurate copy of it prepared for the London edition, which appeared shortly after.

A.A.S., the gift of William Perry, 1822.

3 SABBATH BREAKERS

Four scenes are engraved on two blocks to illustrate a printed broadside entitled Divine Examples of God's Severe Judgments / upon / Sabbath Breakers, / In their unlawful Sports, Collected out of several Divine Subjects, / viz. / Mr. H. B. Mr. Beard, and the Practice of Piety: A fit Monument for our present Times, &c. The first shows a man tied to a stake while others stone him. A reference to Numb. 15. 36 is given, and beneath is the legend: The Prophane Israelite that gathered Sticks upon the / Sabbath Day, is Stou'd to Death. The second is entitled: Several Young Men playing at Foot-ball on the Ice / on the Lords Day, are all Drown'd. It represents six youths being engulfed, while a seventh, in the act of kicking, stands near a tree at the right. Beneath the third scene are the words: A Woman and her two Daughters pill and dry Flax / on the Lords Day, are all Burut. An interior is shown with the two daughters at work at the left, and in an adjoining room the mother at her spinning wheel. They are all surrounded by flames. The fourth scene, entitled A Millers House and Mill Burnt, &c., represents a windmill with a house to the right of it, and flames bursting from the doors of both. In the lower righthand corner is the inscription: J. F. Sculp. At the foot of the broadside appear the words: Boston in New-England: Re-Printed and Sold in Newbury-Street.

Two woodcuts. Rect. Each measuring $3\frac{1}{8}$ " x $7\frac{1}{16}$ " (.08 x .18).

LIT. Green, S. A., John Foster, 1909, 13-15 (repr.).

In the opinion of Dr. Green, the two wood blocks ornamenting this broadside were probably cut by John Foster before 1681 for an earlier edition. The present edition must date after May 3, 1708, when the name Newbury Street was given by the selectmen of Boston to a section of the present Washington Street extending from Summer to Essex Streets. Bartholomew Green may possibly have been the printer, as he had an office in that section both before and for some years after that date. Dr. Green also points out that an edition very similar to the present broadside was printed in

London in 1672, a major difference being that the woodcuts bear no engraver's name. He suggests that, at a time when feeling about Sabbath-breaking was running high due to preventive enactments by the Massachusetts General Court in 1677 and 1679, Foster may have copied and signed the London woodcuts in order to issue a timely broadside. The Puritan clergymen, Henry Burton and Thomas Beard, are the persons referred to in the title as H. B. and Mr. Beard. The Practice of Piety was a tract by Lewis Bayly, Bishop of Bangor. The verse from the book of Numbers mentioned in the first scene is as follows: "And all the congregation brought him without the camp, and stoned him with stones, and he died; as the Lord commanded Moses."

W.A.M., Goodspeed Collection.

PETER PELHAM

Pelham was born about 1695 in England, and made mezzotints in London until 1725. He came to Boston about 1726 where he painted, engraved, and taught school. He died in Boston in 1751.

4 COTTON MATHER

The subject is shown half-length, with his body full front and his face turned very slightly toward the spectator's left. He wears a clerical gown and bands, and a full, curled wig, parted in the middle.

Ins. Cottonus Matherus / S. Theologiae Doctor Regiae Societatis Londinensis Socius, / et Ecclesiae apud Bostonum Nov-Anglorum nuper Praepositus. / Ætatis Suae LXV, MDCCXXVII. / P. Pelham ad vivum pinxit ab Origin Fecit et excud.

Mezzotint. Oval in rect. $11\frac{7}{8}$ " x $9\frac{11}{16}$ " (.30 x .246)

LIT. Whitmore, W. H., Notes Concerning Peter Pelham, 1867, 6; Stauffer, No. 2469; Dow, 33 (repr.).

In an advertisement of this print, which appeared in the *Boston Gazette*, February 26-March 4, 1728, it is stated that the plate "shall be done after the Original Painting after the Life by the said Pelham, and shall be Printed on the best Royal Paper." A subsequent notice, June 10-June 17,

1728, announces that "the Prints of the late Rev. Dr. Cotton Mather, will be deliver'd the begining of next Week." Pelham's portrait in oil of Dr. Mather, after which this mezzotint was made, is owned by the American Antiquarian Society. Cotton Mather, 1663–1728, was assistant pastor and then pastor of the North or Second Church, Boston, from 1681 until his death.

A.A.S.

5 LOUISBURG

The greater part of this print is taken up with a plan of the fortress of Louisburg above which is inserted a chart of the harbor, while, at the left, is a list of references in explanation of the plan and chart. In the upper right-hand corner, elaborately framed in an ornamental border of pilasters, cannon and sprays of leaves, are twenty-five lines of text dedicating the print to William Shirley, Governor of the Province of Massachusetts Bay, under whose Commission, Orders, & Directions, . . . the Siege of this Fortress was form'd / & Supported, & the Reduction of it to the Obedience of his Bri- / tannic Majesty, after a Siege of Forty Nine days most hap- / pily effected on the Seventeenth day of June 1745, by the / Land Forces employ'd therein under the Command of Sir / William Pepperrell Bar! The dedication is signed by Richard Gridley and dated Boston / February 5th 1745.

Ins. A Plan of the City and Fortress of Louisbourg / with a small Plan / of the Harbour- / P. Pelham Fecit 1746, Sold by J. Smibert in Queen Street Boston N:E——

Mezzotint. Rect. $17\frac{1}{2}$ " x $21\frac{1}{2}$ " (.445 x .547).

LIT. Whitmore, W. H., Notes Concerning Peter Pelham, 1867, 8–9; Stauffer, No. 2475.

The Boston News-Letter for October 2, 1746, contained the following notice: "This Day is Published, (Price Twenty Shillings, Old Tenor.) A Plan of the City and Fortress of Louisbourg; with a small Plan of the Harbour. Done in Metzotinto on Royal-Paper by Mr. Pelham, from the Original Drawing of Richard Gridley, Esq; Commander of the Train of Artillery at the Siege of Louisburg. Sold by J. Smibert in Queen-street, Boston." France had acquired Cape Breton Island at the entrance to the

Gulf of St. Lawrence by the Peace of Utrecht in 1713, and had spent vast sums fortifying Louisburg. New Englanders, claiming that the French interfered with their cod-fishing industry, attacked the fortress with the aid of a British squadron and captured it in 1745. The successful siege aroused a great deal of enthusiasm in New England. By the treaty of Aix-la-Chapelle in 1748 this strategic fortress was restored to France, but the British recaptured it in 1758. See No. 6 in this exhibition.

W.A.M., Goodspeed Collection.

6 WILLIAM PEPPERRELL

The subject is shown three-quarter length, facing slightly toward the spectator's right. In his right hand he holds a baton, and with his left points to a battery, in the lower right corner, which has opened fire. In the distance, to the right, is a town, and in the left background, a curtain held back by a cord. The subject is elaborately dressed in a coat with many buttons, a long waistcoat, and white ruffles at wrists and neck. Under his left arm is a hat and at his side may be seen the hilt of a sword.

Ins. Sir William Pepperrell Bar', Colonel of one of his Majesty's Regiments / of Foot, who was Lientenant General and Commander in Chief of the American / Forces Employ'd in the Expedition against the Island of Cape Breton which was / happily Reduced to the Obedience of his Britanick Majesty June the 17, 1745 / J: Smibert Pinx: — Sold by J: Buck in Queen street Boston — P: Pelham fecit et ex: 1747.

Mezzotint. Rect. $11\frac{13}{16}$ " x $9\frac{11}{16}$ " (.298 x .244).

LIT. Stauffer, No. 2471; Dunlap, iii, 324 (repr. opp. 334).

William Pepperrell, 1696–1759, of Kittery Point, Maine, was a merchant and for over thirty years a member of His Majesty's Council for the Province of Massachusetts, of which Maine was then a part. Frequent experience with frontier warfare prepared him for the command of the New England expedition against Louisburg, on the successful termination of which he was made a baronet. See No. 5. The portrait by Smibert, after which this print was made, is owned by the Essex Institute, Salem.

A.A.S.

7 TIMOTHY CUTLER

The subject is shown half-length, facing very slightly toward the spectator's right. He wears clerical robes and bands, and a full, curled wig, parted in the middle.

Ins. The Reverend Timothy Cutler. D. D. / of Christ Church Boston N-E. / P: Pelham pinx: et fecit. 1750. — Sold by P: Pelham in Boston.

Mezzotint. Oval in rect. $11\frac{11}{16}" \times 9\frac{11}{16}" (.296 \times .245)$.

LIT. Stauffer, No. 2465; Shipton, C. K., Sibley's Harvard Graduates, 1701–1712, 1937, v, 66 (repr. opp. 45).

Timothy Cutler, 1683–1765, a Congregational minister in Stamford, Connecticut, was appointed rector of Yale College but was dismissed by the trustees when he became a believer in episcopacy. Going to England he was ordained, and returned to be rector of Christ Church, Boston, from 1723 until his death.

A.A.S.

8 THOMAS HOLLIS

The subject is shown three-quarter length, facing slightly toward the spectator's right, and wearing a flowered gown, a long, white neckcloth and a full wig, curled and parted in the middle. His right hand is on the arm of his chair, his left, resting on a cloth-covered table, holds a letter signed *Colman* and dated *Cambri*—— *Feb 17*. On the table is a paper bearing the following address: To / M'. Tho Hollis / Merch' in / London. The background is composed of an architectural niche and, at the right, a billowing drapery.

Ins. Thomas Hollis late of London Merch! a most generous Benefactor / to Harvard College, in N. E. having founded two Professorships and ten / Scholarships in the said College, given a fine Apparatus for Experimental / Philosophy, & increased the Library with a large Number of valuable Books &c. / Ob: 1731. Æ! 71. / Jos. Highmore pinx. 1722. — P: Pelham ab Origin: fecit et excud! 1751.

Mezzotint. Rect. $11\frac{13}{16}$ " x $9\frac{11}{16}$ " (.298 x .244).

LIT. Whitmore, W. H., Notes Concerning Peter Pelham, 1867, 11; Stauffer, No. 2466.

Probably the signature on the letter in Hollis' hand refers to Rev. Benjamin Colman of the Brattle Street Church, Boston, who was instrumental in securing a number of generous benefactions for both Harvard and Yale. The following notice appeared in the *Boston Gazette*, September 17, 1751: "To be Sold, by P. Pelham, at his House near the Quakers-Meeting-House. A Print in Metzotinto of Thomas Hollis late of London, Merchant, . . . done from a curious whole Length Picture by Joseph Highmore in London, and placed in the College Hall in Cambridge." This portrait by Highmore was destroyed in the fire at Harvard Hall in 1764.

A.A.S.

NATHANIEL MORSE

Morse was born in Dedham, Massachusetts, in 1676 and was presumably working in Boston about 1731. He was paid in 1735 for engraving and printing a plate for Massachusetts paper money, and was a goldsmith as well as an engraver. He died in Boston in 1748.

9 MATTHEW HENRY

The subject is shown half-length in an oval frame set in a rectangle, with acanthus leaves above and a coat of arms below. He faces slightly to the spectator's right and wears clerical robes and bands, and a full, curled wig, parted in the middle.

Ins. N Mors Sculp (and, added in ink, Matthaeus Henry V D M / Obt: June 22: 1714 Æt: 52.).

Line engr. on copper. Oval in rect. $5'' \times 3\frac{9}{16}''$ (.127 x .091).

LIT. Stauffer, i, 183 (repr. opp. 30); ii, No. 2278.

This impression has been cut down to its present size and mounted on matching paper on which part of the inscription has been added in ink. The print, copied from one by George Vertue, was published as the frontispiece of "The Communicant's Companion: or, Instructions and Helps For the Right Receiving of the Lord's Supper. By Matthew Henry, Late Minister of the Gospel. The Tenth Edition, Corrected. Boston in New-England: Reprinted for A. Butler, at the lower end of King-Street. 1731." Matthew Henry, 1662–1714, was an English Nonconformist clergyman who was

pastor of a congregation in Chester for many years, and later in Hackney, London. His most important work was *Expositions on the Bible*, 1710.

W.A.M., Goodspeed Collection, No. 1846.

JAMES TURNER

Turner was engraving in Boston in 1744 and for several years thereafter. He advertised as a silversmith as well as an engraver. About 1758 he was in Philadelphia where he died in 1759.

10 VIEW OF BOSTON

Boston, with its high-pitched roofs, many steeples and the beacon which gave its name to Beacon Hill, is shown from the water. Wharves extend into the harbor, and there is much shipping in evidence. Two Indian scenes are below. At the left, a brave and his son hunt with bows and arrows in what appears to be a semitropical forest. At the right, a brave cleans his gun. His wigwam is in the background. This print forms the frontispiece of The / American Magazine / and / Historical Chronicle. / MDCCXLIII. MDCCXLIV. Beneath are the words Jucunda Varietas and the imprint Boston: / Printed by Rogers and Fowle, and Sold by S. Eliot, and J. Blanchard / in Boston; B. Franklin in Philadelphia; etc.

Ins. J Turner Boston Sculp^t.

Line engr. on copper. Rect. $2\frac{5}{8}'' \times 4\frac{1}{4}''$ (.066 x .107).

LIT. Stauffer, i, 278; ii, No. 3330; Stokes, I. N. P., and Haskell, D. C., American Historical Prints, Early Views of American Cities, etc., 1933, 16 (No. 1744—B-16).

A.A.S.

II ISAAC WATTS

The subject is shown half-length, his body facing slightly toward the spectator's right and his head slightly toward the spectator's left. He wears clerical robes and bands, and a full, curled wig, parted in the middle. In his right hand he holds a book.

Ins. Jas Turner Boston Sculp / Isaac Watts D.D. / Musas colimus severiores /

Boston Printed for Rogers & Fowle in Queen Street and Joshua / Blanchard at the Bible and Crown on Dock Square MDCCXLVI.

Line engr. on copper. Rect. $5\frac{13}{16}'' \times 3\frac{1}{2}''$ (.148 x .089).

LIT. Stauffer, i, repr. opp. 46; ii, No. 3329.

This print was published as the frontispiece of "Sermons on Various Subjects, Divine and Moral: with a Sacred Hymn Suited to each Subject. Designed for the Use of Christian Families, as well as for the Hours of Devout Retirement. By I. Watts, D.D. Formerly publish'd in Two Volumes, and now reduced into One. The Seventh Edition. Boston, New-England, Printed and Sold by Rogers and Fowle in Queen-street, next to the Prison, and by J. Blanchard at the Bible and Crown in Dock-Square. MDCCXLVI." Isaac Watts, 1674–1748, minister of the Congregational chapel in Mark Lane, London, was a popular writer on religious subjects and was especially celebrated for the six hundred or so hymns which he wrote.

W.A.M., Goodspeed Collection, No. 2870.

THOMAS JOHNSTON

Johnston was probably born in Boston in 1708. His varied career seems to have included painting, organ making and japanning of furniture, as well as engraving. He died in Boston in 1767.

12 GOULD TRADE CARD

A decorative border of acanthus leaves and scrolls encloses a hanging sign ornamented with a crown and sceptre and bearing the inscription *John Gould Jun*. Also enclosed are ten lines of text beginning: *John Gould jun*, / at the Crown and Sceptre in back / Street, just below the Mill Bridge / Boston.

Ins. T Johnston.

Line engr. on copper. Rect. $7\frac{5}{8}'' \times 5\frac{11}{16}''$ (.192 x .144).

LIT. Fielding, No. 765; Coburn, F. W., "The Johnstons of Boston," Art in America, xxi, December 1932, 32-34.

John Gould advertised in the *Boston News-Letter*, May 20, 1754, that he had English and Scotch goods for sale at his shop near Mill-Bridge and his

store, No. 13, "on the South Side of the Town Dock." On the back of this particular trade card is an invoice dated June 26, 1761.

W.A.M., Goodspeed Collection, No. 1399.

NATHANIEL HURD

Born in Boston in 1730, Hurd was the son of Jacob Hurd, the silversmith, and became a competent silversmith himself as well as a printmaker. He died in Boston in 1777.

13 DR. SETH HUDSON

In the center, within a circle, is a portrait of Dr. Hudson shown in profile to the spectator's left, and wearing a wig tied in back with a ribbon. Under his arm is a sword, half drawn from its scabbard, inscribed *Dutch Tuck*. Around the portrait are the words: *The True Profile of the Notorious Doctor. Seth Hudson.* 1762. At the left Dr. Hudson is in the pillory with a winged devil above him, while at the right Howe and a man with a whip stand by the whipping post. Below are the spectators.

Ins. H-ds-n's Speech from the Pillory.

What mean these Crouds, this Noise and Roar!
Did ye ne'er see a Rogue before?
Are Villains then a Sight so rare,
To make you press and gape and stare?
Come forward all who look so fine,
With Gain as illy got as mine:
Step up — you'l soon reverse the Show;
The Croud above, and few below.

Well — for my Roguery here I stand,
A Spectacle to all the Land:
High elevated on this Stage,
The greatest Villain of the Age.
My Crimes have been both great and many,
Equal'd by very few, if any:
And for the Mischiefs I have done
I put this wooden Neckcloth on.

There How his brawny Back is stripping, Quite callous grown with often whipping. In vain you wear your Whip-Cord out, You'l ne'er reclaim that Rogue so stout. To make him honest, take my Word, You must apply a bigger Cord.

Now all ye who behold this Sight,
That ye may get some profit by 't,
Keep always in your Mind, I pray,
These few Words that I have to say.
Follow my Steps that you may be
In Time, perhaps, advanc'd like me:
Or, like my fellow Lab'rer How,
You'l get at least a Post below.

Sold by N. Hurd, near the Exchange, and at the Heart and Crown in Cornhill, Boston.

Line engr. on copper. Rect. $3\frac{1}{4}'' \times 8\frac{1}{8}''$ (.082 x .206).

LIT. Buckingham, J. T. and E., "Early American Artists and Mechanics, No. 1, Nathaniel Hurd," *The New England Magazine*, July 1832, 5–7; Stauffer, No. 1475; Dunlap, i, 172–173 (repr. opp. 176).

Dr. Seth Hudson was a native of Lexington and had lived in Marlboro. He and his co-worker, Joshua Howe, were punished for counterfeiting and uttering province notes. The artist is said to have depicted several well-known personages among the spectators.

W.A.M., Goodspeed Collection, No. 1185a.

14 GEORGE III, PITT AND WOLFE

This engraving includes three medallion portraits, each $1\frac{11}{16}$ " in diameter. The portrait in the center is labeled *Georgius III Rex.* and shows the king, half-length, in profile to the spectator's left. He wears a red-flowered coat with white lace jabot, and, over his left shoulder, a blue ribbon. Pinned to his coat is an order. His wig is tied in back with a black bow. At the lower left is a portrait labeled *The Right Honourable William Pitt.* He is represented half-length, facing slightly toward the spectator's right,

and wears a brown coat with a white jabot. On the table at his left are three books, an ink-well, and a quill pen. In front of him is a paper bearing the words: Magna / Charta / et / Libertas. The third portrait, at the lower right, is labeled Major General James Wolfe. The British Hero. The subject is posed, half-length in profile to the spectator's left, and holds both arms extended. He wears a red uniform and a black cocked hat. Above this medallion floats a cherub bearing a laurel wreath, while above that of Pitt two hands hold a drapery, streaked with red and blue, on which are the words:

The man resolv'd & steady to his trust Inflexible to ill, & obstinately just.

Beneath the portrait of the king, and between the other two, is a monument bearing two baskets of fruit, and inscribed: Britons-Behold / The Best of Kings. / Beloved by the Bravest / of People. Justly Ad- / mired by all, By his / Enemies Dreaded, / May he live long and / happy, No Evil and / Corrupt Ministers Dare / to Approach his Sacred / presence, Let none but / such as Imitate his / Virtues. have any Power, / then shall Britannia be / Blest for Ever.

Ins. Nathaniel Hurd Sculp. 1762.

Line engr. on copper. Rect. Colored. $3\frac{13}{16}$ " x 5" (.096 x .127).

LIT. Fielding, No. 739; Worcester Art Museum Bulletin, xxiv, 1933, 19 (repr.).

This print was advertised as follows in *The Boston Evening Post*, December 27, 1762: "Engrav'd and Sold by Nath. Hurd, a striking Likeness of his Majesty King George the Third, Mr. Pitt, and General Wolfe, fit for a Picture, or for Gentlemen and Ladies to put in their Watches." The present impression was evidently considered *fit for a picture*, for it is preserved in a contemporary frame. It well illustrates the popularity in New England, in 1762, of the young George III, who had come to the throne in 1760; of William Pitt, later Earl of Chatham, who had recently resigned as Secretary of State; and of General Wolfe, who, only three years previously, had fallen during the capture of Quebec.

A.A.S.

15 TABLE OF COINAGE

Above, at the left, a man with a large cocked hat under his arm and a bag in his hand is standing behind a table. Another man is seated at a table on which are piles of coins and an open account book. In the center is a figure of Justice in eighteenth century costume, her right hand holding a branch and her left a pair of scales. From her mouth issue the words Fiat. Iustitia. Around the edge are the words Jam . redit . et . Virgo redeunt . Saturnia . Regna. At the right is a man in a cocked hat seated under a tree, with a boy standing in front of him who points toward a sailing vessel in the distance. Below are listed various coins and their values — guineas, moidores, doubloons, pistoles, etc.

Ins. Engrav'd Printed & Sold by Nat! Hurd.

Line engr. on copper. Rect. $4\frac{5}{8}'' \times 5\frac{3}{8}''$ (.116 x .137).

LIT. Dow, repr. opp. 38.

A.A.S.

16 KAST TRADE CARD

At the left is a Corinthian column surmounted by a post with a turned finial supporting a sign on which are represented a lion rampant and a pestle and mortar. There are sixteen lines of engraved text beginning: Philip Godfrid Kast, / Hath lately Imported from London, A large Assortment / of Drugs, & Medicines. Chymical & Galenical. which he sells / at His Shop at the Sign of the Lyon & Mortar in Salem.

Ins. Nat. Hurd. Sculp.

Line engr. on copper. Vign. $7\frac{1}{8}'' \times 5\frac{7}{16}''$ (.181 x .138).

LIT. Old-Time New England, xxvi, April 1936, 114 (repr.).

Philip Godfrid Kast had a shop on King Street, now Essex Street, Salem, and preserved at the Essex Institute is a Kast broadside of 1774.

A.A.S.

17 THAYER TRADE CARD

At the left is a crowned lion couchant on a post inscribed Ziphion Thayer, in the center, above, is a looking glass and, to the right, a chair. There are

fifteen lines of engraved text beginning: Imported from London and to be Sold by / Ziphion Thayer / At the Golden Lion N^o 4 Cornhill, Boston, . . .

Ins. Nat. Hurd Sculp.

Line engr. on copper. Vign. $7\frac{3}{8}'' \times 5\frac{3}{8}'' (.187 \times .136)$.

LIT. Fielding, No. 741.

On the back of this particular trade card is a bill dated November 1, 1785. Ziphion Thayer, upholsterer, was still at No. 4 Cornhill in 1789, according to the Boston directory, but had moved to Water Street by 1796.

W.A.M., Goodspeed Collection, No. 1187.

JOHN SINGLETON COPLEY

Copley was probably born in Boston in 1738. His career as an engraver, limited to one known plate, is of interest chiefly because of his later achievements as a portrait painter. He left Boston for London in 1774 and died there in 1815.

18 WILLIAM WELSTEED

The subject is shown half-length, facing slightly toward the spectator's left. He wears clerical robes and bands, and a full wig, neatly curled at the sides.

Ins. The Rev^d M^r William Welsteed / of Boston in New England Æt 58 1753. / J: S: Copley pinx^t et fecit. — Printed for & sold by Stepⁿ, Whiting at y^e Rose & Crown in Union Street Boston.

Mezzotint. Oval in rect. $11\frac{7}{8}$ " x $9\frac{3}{4}$ " (.301 x .248).

LIT. Whitmore, W. H., Notes Concerning Peter Pelham, 1867, 14; Stauffer, No. 440; Dow, 36 (repr. opp. xviii); Burroughs, A., Limners and Likenesses, 1936, 64, Fig. 46; Parker, B. N., and Wheeler, A. B., John Singleton Copley, 1938, 4, 237–238 (repr. Pl. 125).

It is probable that Copley learned the art of mezzotinting, as well as the rudiments of painting, from Peter Pelham, who had become his step-father in 1748. Mrs. Parker and Mrs. Wheeler believe that the portrait in oil of Mr. Welsteed at the Massachusetts Historical Society, which is attributed to Copley, is not by his hand but may be an original portrait, painted by another artist during the lifetime of the sitter, and later used by

Copley as a model for a painting after which he scraped this mezzotint. William Welsteed, c. 1695–1753, was a tutor at Harvard College and in 1728 became minister of the New Brick Church, Boston. A notice in the Boston Evening Post, May 27, 1754, points out that Stephen Whiting has "Metzotinto Prints" for sale "among which is the Effigy of that worthy Gentleman the late Rev. William Welsteed, deceased."

A.A.S.

RICHARD JENNYS, JR.

Jennys was a portrait painter, an engraver, and, apparently, a dealer in dry goods as well. He was engraving by 1766, advertised in Boston in 1777, and was still there in 1783. In that same year, on October 31, he advertised in the South Carolina Weekly Gazette as a portrait painter, "Just arrived from the Northward," who had also "followed that Business" in the West Indies. Jennys may have received some early training in engraving abroad, for he was probably born in England. His father advertised in the Boston Evening Post, August 6, 1753, as a "Notary and Tabellion Publick and Scrivener, from London."

19 JONATHAN MAYHEW

The subject is shown half-length facing slightly toward the spectator's right. He wears a clerical gown and bands, and a wig.

Ins. Rich! Jennys Jun! pinx! & Fecit. / The Rev! Jonathan Mayhew D.D. / Pastor of the West Church in Boston. / Printed & Sold by Nat. Hurd Engra! on y! Exchange.

Mezzotint. Oval in rect. $11\frac{13}{16}$ " x $9\frac{3}{8}$ " (.301 x .238).

LIT. Whitmore, W. H., Notes Concerning Peter Pelham, 1867, 21; Stauffer, No. 1483; Dunlap, i, 185 (repr. opp. 184).

The Boston News-Letter, July 17, 1766, carried the following announcement: "Prints Of the late Rev. Jonathan Mayhew, D.D. done in Metzotinto by Richard Jennys, jun. are sold by Nathaniel Hurd, Engraver, near the Exchange." Jonathan Mayhew, 1720–1766, was minister of the West Church, Boston, from 1747 until his death. He was very liberal in his religious views and an ardent patriot.

W.A.M., Goodspeed Collection.

SAMUEL OKEY

Okey was engraving mezzotints in England between 1765 and 1770. Later, in 1773, 1774 and 1775, he engraved and published mezzotint portraits in Newport, Rhode Island, in partnership with Charles Reak.

20 JAMES HONYMAN

The subject is shown three-quarter length, facing slightly toward the spectator's right, and wearing a clerical gown and bands, and a full, curled wig. He is seated in a chair with a carved back, his right hand holding a book which rests on a table beside him. There are two other books on the table.

Ins. Gains, pinx! — S. Okey, fecit. / The Reverend James Honyman, A.M. / late Rector of Trinity Church, Newport. / Printed by Reak & Okey, Newport Rhode Island, Nov! 2 1774.

Mezzotint. Rect. $12\frac{5}{16}$ " x $9\frac{13}{16}$ " (.313 x .249).

LIT. Stauffer, No. 2372; Mason, G. C., Annals of Trinity Church, Newport, Rhode Island, 1890, i, 95 (repr. frontispiece).

James Honyman, c. 1675–1750, came from England in 1704 to take charge of Trinity Church in Newport and remained there all his life. The portrait by Gains, after which this print was made, was given to Trinity Church by the sitter's granddaughter.

W.A.M., Goodspeed Collection.

21 SAMUEL ADAMS

The subject is shown three-quarter length, standing behind a table on which are an open book and two scrolls, one, which he grasps with his right hand, bearing the words: Instructions / from y! Town / of Boston, and the other the words: Charter Will!! / & Mary to Mass- / achusetts Bay. He wears a coat with extremely pointed lapels and wide button-holes, a long waistcoat, a white neck-cloth, and white ruffles at his wrists. In the background, to the right, are two columns.

Ins. J. Mitchell Pinx: — M. Samuel Adams. — Sam! Okey Fecit.

When haughty North impress'd wth proud Disdain, Spurn'd at the Virtue, which rejects his Chain; Heard with a Tyrant-Scorn our Rights implor'd, And when we su'd for Justice, sent the Sword:

Lo! Adams rose, in Warfare nobly try'd, His Country's Saviour, Father, Shield & Guide; Urg'd by her Wrongs, he wag'd ye glorious Strife Nor paus'd to waste a Coward-Thought on Life.

Printed by and for Chas Reak & Sam Okey. — Newport Rhode-Island. April, 1775.

Mezzotint. Rect. $12\frac{3}{8}" \times 9\frac{11}{16}" (.313 \times .245)$.

LIT. Stauffer, No. 2370; Massachusetts Historical Society Collections, lxxi, 1914, 264–265, 293–294, 308–310; Parker, B. N., and Wheeler, A. B., John Singleton Copley, 1938, 18–19, Pl. 114.

This print was published in April 1775, when the revolutionary spirit in Boston, fomented in large measure by Samuel Adams, was at its height. It greatly resembles the portrait of Adams by Copley which is owned by the city of Boston and is on loan at the Museum of Fine Arts. Two letters to Copley's half-brother, Henry Pelham, from Charles Reak, on behalf of his associate, Samuel Okey, and himself, make special reference to this print. In the first, dated Boston, October 5, 1774, Reak writes: "...I have likewise A Picture of Mr. Addams wich I purpose Imediately on my return to put on the Copper. I saw yours at Mr. Reviers which I admire. how unlucky for mee I cou'd neither have the Pleasure of seeing you or him. I cou'd have wisht for the best Picture of Mess. Hancock and Addams. ... we shou'd beg your Interest some time hence to get Mr. Hancock's and interim shall venture to work from this Picture of Mr. Addams by Mr. Mitchell. tho shoud be glad if Mr. Revier wou'd send us Imediatly the small one of yours from which wee wou'd scrape the Face. I wish to have this Plate done in about Two Months when will send you A Proof." Some months later, March 16, 1775, he writes from Newport: "... wee shall publish in About a Month a Poster sized Plate of Mr. Sam Addams from A Picture I had of Mr. Mitchels Painting. wee have copied it well enouf and are not affraid of the Sucsess of it; but A plate done Properly shoul

be from A good Picture. It was the best I cou'd get when last in Boston and I don't on any Account mean to disparage that Young Gent'n, or wish that this may go any farther than to you."

A.A.S.

PAUL REVERE

Revere was born in Boston in 1735 and became equally noted as a silversmith, an engraver, a bell founder, and an ardent patriot. He died in Boston in 1818.

22 MASONIC NOTIFICATION

Within an elaborate framework of foliate scrolls ornamented with Masonic emblems, two figures at work above, and a winged cherub below writing on a tablet, are nine lines of text. These constitute a form for notifying the members of S^t Andrew's Lodge of meetings.

Ins. Engrav'd, Printed, & Sold by Paul Revere, Boston.

Line engr. on copper. Vign. $7\frac{3}{16}'' \times 5\frac{15}{16}''$ (.182 x .15).

LIT. Goss, E. H., The Life of Colonel Paul Revere, 1891, ii, 465-476.

The Saint Andrew's Lodge of Free Masons was organized in 1756 by the Grand Lodge of Scotland. Its charter was received in 1760 and "work was commenced under it by receiving Paul Revere, a goldsmith and engraver as an Entered Apprentice." Revere later served as Secretary and then as Master of this Lodge. In 1783 he led the minority which withdrew from Saint Andrew's Lodge, and shortly after organized the Rising States Lodge chartered by the Massachusetts Grand Lodge. Revere was Grand Master of the Grand Lodge of Massachusetts from 1794 to 1797.

A.A.S.

23 WEBB TRADE CARD

Enclosing fourteen lines of text, listing various objects ranging from *Pot Ash Kettles*, & covers to Flatt Irons, & heaters, is an elaborate border of foliate scrollwork from which hang representations of some of the objects mentioned, as well as others. These include a mortar and pestle, a tea kettle, and what appears to be a fire screen ornamented with a portrait of the ever-

popular General Wolfe. Above, in a miscellaneous group of skillets, etc., is a single andiron in the form of a man. At the top are three British flags and just beneath them the words: To be Sold by / Joseph Webb / at His Store near Olivers Dock Boston.

Ins. Paul Revere Sculp.

Line engr. on copper. Vign. $6\frac{15}{16}'' \times 5\frac{15}{16}''$ (.176 x .15).

LIT. Fielding, No. 1273.

A.A.S.

24 A VIEW OF THE YEAR 1765

The hated Stamp Act is represented in this caricature as a winged dragon facing toward the spectator's left, where a man with drawn sword, representing Boston, confronts him. Above the dragon's head are Spite and Envy and in his claws is a scroll labeled Magna Charta. Beneath him are two prostrate men, Anti-Sejanus and Pym. Back of the figure of B (Boston) rally R-I (Rhode Island) and N-Y (New York) supporting Hampden. Then come H (New Hampshire) and V (Virginia), the latter as a woman carrying a liberty hat on a pole, and behind them four men, U U U U, who impersonate the United Provinces, as an inscription at the lower left indicates. Above flies Minerva with shield and spear. To the right is a tree labeled Liberty / Tree / Aug^t 14 / 1765 from which hangs a man. Two men are beneath the tree, one saying there's that William H—k, and the other I see he's got a / high place.

Ins. A View of the Year 1765. / 24 lines of verse beginning: America! see thy free born Sons advance. / Engrav'd Printed & Sold by P. Revere, Boston.

Line engr. on copper. Rect. $4\frac{1}{4}$ " x $7\frac{11}{16}$ " (.107 x .194).

LIT. Goss, E. H., The Life of Colonel Paul Revere, 1891, i, 30–35 (repr.); Stauffer, No. 2694; Murrell, W., A History of American Graphic Humor, 1933, i, 27 (repr. No. 22).

This caricature is indicative of the strong feeling aroused in the colonies by the passage of the Stamp Act. In Boston, August 14, 1765, an effigy of the stamp distributor was hung on an elm tree at the corner of Essex and Orange Streets, which was thereafter known as "Liberty Tree."

A.A.S.

25 OBELISK CELEBRATING THE REPEAL OF THE STAMP ACT

The four sides of the obelisk are shown, each decorated with four portraits, a verse, and an allegorical scene. On the first appear portraits labeled D Y - k (Duke of York); M - q - s R - m (Marquis of Rockingham); Q C (Queen Charlotte); $K G III^d$ (King George Third); a stanza of ten lines which begins:

O thou whom next to Heavⁿ we most revere Fair Liberty! thou lovely Goddess hear!

and a sketch showing America in the form of an Indian seated at the left beneath a pine tree. Liberty is nearby and, at the right, are four figures led by the Prime Minister carrying a chain, above whom flies the Devil with a document inscribed Stat-Act in his right claw. On the second side of the obelisk are portraits labeled G—l C—y (General Conway); L—d D—H; C-lB-e (Colonel Barre); and W-mP-t (William Pitt); a verse of ten lines, and a sketch showing the Prime Minister and his followers retreating to the left, while America, still in the form of an Indian, supplicates another group of four at the right led by William Pitt, whom Fame, flying overhead, crowns with a laurel wreath. On the third side of the obelisk are portraits of L—d D—h (Lord Dartmouth); A—n B—D (Alderman Beckford); L—d D—l; and C—S T—D (Charles Townsend); a verse of ten lines, and beneath, a sketch representing the Tree of Liberty, with an eagle feeding its young in the topmost branches, and an angel flying from the right bearing an aegis. On the fourth side of the obelisk are likenesses of L—d G—e S—k—e (Lord George Sackville); M' DeB—t (Mr. Dennis De-Bert); J-n W-s (John Wilkes); and L-d C-n (Lord Camden); the following verses:

Our Faith approv'd, our Liberty restor'd
Our Hearts bend grateful to our sov'r'gn Lord
Hail darling Monarch! by this act endear'd
Our firm affections are thy best reward
Sh'd Britains self, against herself divide
And hostile Armies frown on either Side
Sh'd Hosts rebellious, shake our Brunswick's Throne
And as they dar'd thy Parent, dare the Son

To this Asylum stretch thine happy Wing And well contend, who best shall love our King

and a sketch which shows George III in armor, with America, still represented by an Indian, on his left and Liberty on his right.

Ins. A View of the Obelisk erected under Liberty-Tree in Boston on the Rejoicings for the Repeal of the — Stamp-Act 1766 / Paul Revere Sculp / To every Lover of Liberty, this Plate is humbly dedicated, by her true born Sons, in Boston, New England / 1st America in distress apprehending the total loss of Liberty 2^d She implores the aid of her Patrons 3^d She endures the Conflict for a short Season 4th And has her Liberty restored by the Royal hand / of George the Third.

Line engr. on copper. Rect. $9\frac{7}{16}'' \times 13\frac{1}{4}''$ (.239 x .335).

LIT. Goss, E. H., The Life of Colonel Paul Revere, 1891, i, 35-46 (repr.); Stauffer, No. 2695.

In May 1766 word was brought to Boston of the repeal of the Stamp Act and, on the 19th, a great celebration took place. An obelisk, designed by Revere, was erected on the Common and was to have been placed afterward under the Liberty Tree (see No. 24), but unfortunately it was accidentally destroyed by fire that evening. Revere, however, had already issued this descriptive print.

A.A.S.

26 THE RESCINDERS

Seventeen men, one with the head of an ox, are being herded toward the right, where gape the fiery jaws of Hell. Two devils with pitchforks hurry the group along, one calling *push on Tim*, and the other, *now I've got you a fine / hawl by Jove*. Behind the jaws of Hell may be seen the cupola of the Province House surmounted by its Indian weather vane.

Ins. A Warm Place — Hell

On brave Rescinders! to you yawning Cell, Seventeen such Miscreants sure will startle Hell; There puny Villains dann'd for petty Sin, On such distinguish'd Scoundrels gaze and grin: The out done Devil will resign his sway, He never curst his Millions in a day.

Pub. Accord'g to Act by MDarly.

Linc engr. on copper. Rect. $3\frac{3}{8}$ " x $4\frac{15}{16}$ " (.085 x .125).

LIT. Goss, E. H., *The Life of Colonel Paul Revere*, 1891, i, 58–62 (repr.); Stauffer, No. 2693; Dunlap, i, 175 (repr. opp. 180).

This caricature was published to vilify the seventeen members of the House of Representatives of Massachusetts, including Hon. Timothy Ruggles, who, on June 30, 1768, voted to comply with the demand of the king and rescind a resolution which had been previously passed. As ninety-two members voted not to rescind, the motion was not carried. Revere's name does not appear on this print, possibly a wise precaution since feeling was running dangerously high.

A.A.S.

27 VIEW OF BOSTON AND BRITISH SHIPS LANDING TROOPS

The houses and spires of Boston are shown from the water front with Long Wharf and Hancock's Wharf in the foreground. Numerous vessels are anchored in the harbor and red-coated British soldiers are being rowed to the Long Wharf where they are forming for parade. On a scroll across the top is inscribed: A View of Part of the Town of Boston in New-England and Brittish Ships of War: Landing their Troops! 1768. In the lower right-hand corner in a cartouche, against which an Indian holding a bow is leaning, and beneath which a British soldier lies prostrate, are the words: To the Earl of / Hillsborough, His / Majests Sers of State for / America. This View of / the only well Plan'd / Expedition, formed for / supporting ye dign- / ity of Britain / & chastising y' insolence / of America, is hum'y Ins- / crib'd. Beneath the scene are the names of vessels and wharves and the following: On fryday Sept. 30th 1768, the Ships of War, armed Schooners, Transports, &c. Came up the Harbour and Anchored round the Town; their Cannon loaded. / a Spring on their Cables, as for a regular Siege. At noon on Saturday October the 1st the fourteenth & twenty-ninth Regiments, a detachment from the 59th Regt. / and Train of Artillery, with two pieces of Cannon, landed on the Long Wharf; there Formed and Marched with insolent Parade, Drums beating, Fifes / playing, and Colours flying, up King Street. Each Soldier having received 16 rounds of Powder and Ball.

Ins. Engraved, Printed, & Sold by Paul Revere, Boston.

Line engr. on copper. Rect. 9" x $15\frac{1}{2}$ " (.227 x .393).

LIT. Goss, E. H., The Life of Colonel Paul Revere, 1891, i, 79–83 (repr.); Andrews, W. L., Paul Revere and His Engraving, 1901, 37–41; Stauffer, No. 2676; Stokes, I. N. P., and Haskell, D. C., American Historical Prints, Early Views of American Cities, etc., 1933, 23 (No. 1768—B-102) (repr., Pl. 21).

The Boston Gazette, on April 16, 1770, carried a notice of the publication of this print.

A.A.S.

28 THE BOSTON MASSACRE

Seven red-coated British soldiers, drawn up in the foreground to the right, their muskets leveled before them, are in the act of firing under the command of an officer who, with lifted sword, stands behind them. To the left is a crowd of men, three of whom lie prostrate on the ground, while a fourth is being lifted by two of his comrades. The clothing of this group is colored brown, green and blue. Red blood streams from their wounds. A little brown dog stands almost in the center foreground, calmly ignoring the excitement. The old State House is in the background, and houses frame the scene on either side, one of which bears two signs, *Butcher's Hall* and GR / Custom House. The hands of a clock in the background point to twenty minutes past ten. Over the houses at the left is the moon.

Ins. The Bloody Massacre perpetrated in King-Street Boston on March 5th 1770, by a party of the 29th Reg^t / Engrav'd Printed & Sold by Paul Revere Boston / Below are eighteen lines of verse, arranged in three stanzas, beginning: Unhappy Boston! see thy Sons deplore, / Thy hallow'd Walks besmear'd with guiltless Gore: / etc. and, then, The unhappy Sufferers were Mess. Sam. Gray, Sam. Maverick, Jam. Caldwell, Crispus Attucks & Pat. Carr / Killed. Six wounded; two of them (Christ. Monk & John Clark) Mortally.

Line engr. on copper. Rect. Colored. $7\frac{7}{8}$ " x $8\frac{5}{8}$ " (.20 x .219).

LIT. Goss, E. H., *The Life of Colonel Paul Revere*, 1891, 65–75; Stauffer, No. 2675; Sargent, G. H., "Paul Revere's 'Boston Massacre'," *Antiques*, xi, March 1927, 214–216 (repr. of an impression which has been differently

colored); Stokes, I. N. P., and Haskell, D. C., American Historical Prints, Early Views of American Cities, etc., 1933, 24 (No. 1770—C-10).

Henry Pelham, son of Peter Pelham, made the original drawing for this print and engraved a plate from which an impression, owned by the American Antiquarian Society, was taken. Revere, according to the unscrupulous custom of the day, appropriated Pelham's design, as an angry letter, written to him by Pelham, proves. This letter is dated March 29, 1770, and begins: "When I heard that you was cutting a plate of the late Murder. I thought it impossible, as I knew you was not capable of doing it unless you coppied it from mine. . . . But I find I was mistaken, and after being at the great Trouble and Expence of making a design paying for paper, printing, &c, find myself in the most ungenerous Manner deprived, not only of any proposed Advantage, but even of the expence I have been at, as truly as if you had plundered me on the highway. . . ." Revere's version of the "Massacre" was, in turn, copied by Jonathan Mulliken. See No. 29.

W.A.M., Goodspeed Collection, No. 2286.

JONATHAN MULLIKEN

Mulliken was born in Newburyport in 1746 and became a watch- and clock-maker. He died in Newburyport in 1782.

29 THE BOSTON MASSACRE

The old State House is shown in the background, and houses frame the scene on either side. One bears the sign *Butcher's Hall* and, underneath, *GR / Custom Hous*. In the foreground, to the right, seven British soldiers are firing under the command of an officer, who waves a sword. To the left is a crowd of men, three of whom lie on the ground, while a fourth is being carried by two of his comrades. A little dog stands almost in the center foreground. The hands of a clock in the background point to twenty minutes past ten. Over the houses at the left is the moon.

Ins. The Bloody Massacre perpetrated in King-Street Boston on March 5th 1770 by a party of y^e 29th Reg^t. / Jon^a Mulliken Newbury Port sculpt / Below are

eighteen lines of verse, arranged in three stanzas, beginning: Unhappy Boston see thy Sons deplore, — / Thy hallow'd Walks besmear'd with guiltless gore, / etc. and, then, The unhappy Sufferers were Mess. Sam! Gray. Sam! Maverick. Jam! Caldwell. Crispus Attucks. Path Car. / Killed Six wounded two of them (Christ! Monk John Clark) Mortally —

Line engr. on copper. Rect. $7\frac{7}{8}'' \times 8\frac{9}{16}''$ (.20 x .217).

LIT. Stauffer, i, 185; Fielding, No. 1075.

This print is evidently a copy of Paul Revere's famous engraving of the Boston Massacre (compare with No. 28), but when it was produced is not definitely known. It must, however, have been engraved before Mulliken's death in 1782.

A.A.S.

JOHN NORMAN

Norman was born about 1748, presumably in England. He advertised in Philadelphia in 1774 as being "from London" and was in that city until 1780. By 1781 he was in Boston where he engaged in publishing as well as engraving. He died there in 1817.

30 JOHN HANCOCK

The subject is shown full-length seated in an upholstered chair, his body full-front and his head turned slightly to the spectator's right. His left hand rests on his left knee, while his extended right hand holds a pen over two documents, one of which bears the words *To the People of / Ireland* and the other the words *Resolutions of the / Continental Congress*. At his feet are two further documents headed *Boston Port / Bill* and *Proclamation*. Three portraits hang on the wall behind him, the one on the left labeled *Hampden* and that in the center, *Cromwell*.

Ins. His Ex^{ey} John Hancock, Esq; / Late President of the American Congress. / J. Norman, Sculp.

Line engr. on copper. Rect. 6" x 4" (.152 x .102).

LIT. Andrews, W. L., The Portraiture of the American Revolutionary War, 1896, 24–27; Stauffer, i, 192 (repr. opp. 86); ii, No. 2335.

This print was produced to illustrate An Impartial History of the War in America between Great Britain and the United States, Boston, 1781–1782. An earlier edition of this book, not of course illustrated by Norman, was printed in England in 1780. There were eight other portraits in the American edition besides the four included in this exhibition. See Nos. 31, 32 and 33.

W.A.M., Goodspeed Collection, No. 1901.

31 RICHARD MONTGOMERY

The subject is shown full-length, his body full-front and his head turned slightly to the spectator's right. He is dressed in uniform and wears a sword. In his extended left hand is a baton. His right hand is on his chest.

Ins. Major Gen! Rich! Montgomery / Slain in Storming Quebec Decb! 31.51
1775 / J Norman Sc.

Line engr. on copper. Rect. $5\frac{3}{4}'' \times 3\frac{5}{8}''$ (.144 x .092).

LIT. Stauffer, No. 2342.

This print is from An Impartial History of the War in America. See No. 30. W.A.M., Goodspeed Collection, No. 1904.

32 JOSEPH WARREN

The subject is shown full-length in uniform, wearing a cocked hat. A baton is in his extended right hand, and his left hand rests on the hilt of his sword. He stands facing front on the top of a hill. In the background to the right is a bay with two vessels riding at anchor, and beyond, a hill from the crest of which the smoke of battle is rising.

Ins. Major Gen! Joseph Warren / Slain at the Battle of Bunker's Hill June 17th 1775 / J. Norman Sc.

Line engr. on copper. Rect. $5\frac{13}{16}'' \times 3\frac{3}{4}''$ (.148 x .094).

LIT. Stauffer, No. 2349; Drepperd, C. W., Early American Prints, 1930, 52 (repr. opp. 62).

This print is from An Impartial History of the War in America. See No. 30. See also No. 34.

W.A.M., Goodspeed Collection, No. 1903.

33 GEORGE WASHINGTON

The subject, in uniform, is shown full-length and facing full-front. He rests his left hand on the mouth of a cannon at his side, while in his extended right hand he holds a baton. He is standing on a hill with shrubbery in the foreground, and with tents, cannon and soldiers in the background.

Ins. His Ex^{ey} George Washington Esq. / Captain General of all the American Forces / J Norman Sc.

Line engr. on copper. Rect. 6" x $3\frac{13}{16}$ " (.152 x .097).

LIT. Hart, No. 761; Stauffer, No. 2355.

This print is from An Impartial History of the War in America. See No. 30.

W.A.M., Goodpseed Collection, No. 1902.

34 BATTLE OF BUNKER HILL

The central group is composed of General Joseph Warren, supported by a soldier who tries to protect him from a British grenadier whose fierce bayonet thrust is actually intercepted by Colonel Small. In the background the Americans, though ordered to retreat by General Putnam at the extreme left, are making their last stand against the victorious British troops who advance under the leadership of General Howe. In the right foreground, his sword in his left hand, his right bandaged, is a young American officer who turns back to survey the scene. Just behind him, carrying a musket, is his negro servant. Flags are waving against the background of a cloudy sky, darkened with the smoke of battle. To the right may be seen Boston harbor, the ship-of-war *Somerset*, and other shipping.

Ins. Painted by John Trumbull Esq. — Engraved by J Norman / The Battle at Bunker's Hill, or the Death of General Warren Published by Prentiss Whitney 30 Washington St. Boston.

Line engr. on copper. Rect. $19\frac{7}{16}" \times 28\frac{3}{4}"$ (.495 x .73).

LIT. Stauffer, No. 2359; Drepperd, C. W., Early American Prints, 1930, 53 (repr. of earlier state opp. 43); Weir, J. F., John Trumbull, 1901, 49–50.

The original of this print — Trumbull's painting, *The Battle of Bunker's Hill* — is owned by the Gallery of Fine Arts, Yale University. It was painted in Benjamin West's studio in London about 1786. The present print is evidently a late state, for Prentiss Whitney, whose occupation is given as auctioneer, is listed with the address 30 Washington Street in the Boston directories of 1835 and 1836.

W.A.M., Goodspeed Collection.

BENJAMIN BLYTH

Blyth was born in Salem in 1746 and was still living there in 1787. He was primarily a portrait draughtsman in crayon, and but one print can be attributed definitely to him.

35 SACRED TO LIBERTY

This curious composition consists of a heart, ornamented with thirteen stars, above which are a flag and the rising sun. On either side of the heart are two fat and rather smug cherubs. These, with the heart, are supported by a globe on which the southern part of *Great Britain*, apparently split in two, and the *Channel* are indicated. *London* is shown in its proper place. The right-hand cherub holds an object, possibly a sword or scroll, inscribed *Western World*. The left-hand cherub seems to be holding the staff of a British flag which trails on the ground. The whole is enclosed in an elaborate frame of drapery.

Ins. Cole del — Blyth fecit / Sacred to Liberty / or an emblem of y^e Rising Glory of y^e American / States.

Mezzotint. Rect. $8\frac{11}{16}$ " x $7\frac{3}{4}$ " (.22 x .196).

LIT. Stauffer, i, 23-24; Fielding, 5.

A.A.S.

36 REGISTER PAGE

This register page has an elaborate border of garlands, floral sprays, several birds, and a cornucopia and vase holding flowers. There are also four allegorical figures: at the lower left, *Charity* with a child in her arms; at the

upper left, Faith holding a cross; at the upper right, Hope leaning on an anchor; and at the lower right, Peace with a dove perched on one hand and an olive branch in the other. At the top are the words Keep Sacred The Memory Of Your Ancestors.

Line engr. on copper. Rect. $9\frac{1}{16}'' \times 6\frac{5}{16}''$ (.229 x .159).

This register page, which has spaces for the names of husband, wife and children, with the dates of their births and deaths, has not been filled in. It was found in Salem and has been tentatively attributed to Benjamin Blyth, since BB / 1805 appears in a decorative oval at the foot of the page. It may be compared with a very similar, though more crudely executed, register page which is owned by the Connecticut Historical Society and is reproduced in *An Early Connecticut Engraver and His Work* by A. C. Bates, opposite page 32, where it is attributed to Richard Brunton.

A.A.S.

JOSEPH CALLENDER

Callender was born in Boston in 1751. He engraved principally billheads, bookplates and work of that type, and was associated with Paul Revere in producing line-plates for the *Royal American Magazine* in 1774. He died in Boston in 1821.

37 CROMWELL'S HEAD TAVERN BILLHEAD

Oliver Cromwell is shown, head and shoulders, facing slightly to the spectator's left, and posed in an oval above which are two scrolls bearing the words O. Cromwells Head Tavern. Below are two other scrolls inscribed kept by Joshua Brackett School Street Boston.

Ins. Callender Sc.

Line engr. on copper. Oval, ornamented. $2\frac{15}{16}'' \times 3\frac{7}{16}''$ (.074 x .088).

LIT. Stauffer, No. 292.

This particular bill is made out to "Honourable Gen! Ward," presumably General Artemas Ward of Shrewsbury, and dated November 20, 1786.

A.A.S.

SAMUEL HILL

Hill was engraving in Boston as early as 1789 and advertised there in 1794. In 1803 he engraved some plates for a New York publisher. His name is not listed after that year in the Boston directory.

38 BAPTIST MEETING HOUSE, PROVIDENCE

The Baptist Meeting House is shown almost full-front. It has a tall spire ornamented at three levels with urns. At the left is a house and picket fence.

Ins. Nº VIII] Engraved for the Massachusetts Magazine, August, 1789. [Vol. I. / S. Hill, Sculp. / A S.W. View of the Baptist Meeting House, Providence, R. I.

Line engr. on copper. Rect. $6\frac{3}{4}'' \times 3\frac{7}{8}''$ (.171 x .099).

LIT. Stauffer, No. 1412.

This church was founded in 1639 by Roger Williams, and the meeting house illustrated in this print was erected 1774-1775.

W.A.M., Goodspeed Collection, No. 1083.

39 CHARLES RIVER BRIDGE

The bridge extends diagonally across the center of the view with houses and a church on the farther bank. On the river are rowboats, and sailing vessels at their moorings. In the foreground are three men and a woman admiring the scene. One of the men is seated, sketching.

Ins. Nº IX.] Engraved for the Massachusetts Magazine, Sep. 1789. [Vol. I. / View of the Bridge over Charles River.

Line engr. on copper. Rect. $3\frac{5}{8}$ " x $6\frac{11}{16}$ " (.093 x .17).

LIT. Stauffer, No. 1398.

The Charles River Bridge was opened with appropriate ceremonies on June 17, 1786.

W.A.M., Goodspeed Collection, No. 1084.

40 STATE HOUSE, BOSTON

The old Boston State House is shown at the left, with a carriage in front of it drawn by two horses. At the right is the corner of another building and between the two runs a cobbled street, across which a chain is stretched. In the distance, on a continuation of this street, may be seen two carriages and many pedestrians. Above the buildings to the left are the mastheads of ships.

Ins. Nº VIII. Massa. Mag. Vol. III. / Del. & engrav'd by S. Hill. / S.W. View of the State-House, in Boston.

Line engr. on copper. Rect. $5\frac{13}{16}$ " x $3\frac{15}{16}$ " (.147 x .101).

LIT. Stauffer, No. 1394; Drepperd, C. W., Early American Prints, 1930, 50 (repr. opp. 184).

This print was published in the Massachusetts Magazine for August 1791.

W.A.M., Goodspeed Collection, No. 1082.

41 BOSTON FROM BREED'S HILL

In the distance, across a stretch of water, are the houses and spires of Boston with Beacon Hill at the right surmounted by the new State House. There are low bushes, a fence and a cow in the foreground. On the water are numerous sailing vessels and one steamboat.

Ins. Del. & Engraved by S. Hill. / View of the City of Boston from Breeds Hill, in Charlestown.

Line engr. on copper. Rect. $3\frac{7}{8}$ " x $6\frac{5}{16}$." (.098 x .161).

LIT. Fielding, No. 671.

This plate was originally engraved for Vol. III, No. VI, of the *Massa-chusetts Magazine* which appeared in June 1791. This, a later state, shows more buildings and shipping and the word *City* in the inscription instead of *Town*. It appeared in Mellen, G., ed., *A Book of the United States*, Hartford, 1847.

W.A.M., Goodspeed Collection, No. 1085.

42 CLOUGH BILLHEAD

In two rectangular scenes four paper stainers are shown at work, each with a boy to help him. Between these scenes is a tablet inscribed: 1795 / Eben! Clough / Paper Stainer / near / Charles Riv! Bridge / Boston, / Manufactures, & / keeps constantly / for sale a / great variety of / Paper Hangings. Above the tablet is a spread eagle holding a scroll bearing the word Protection in its beak and clutching in its claws a scroll inscribed: Boston Paper Staining Manufactory 1800. Beneath the scenes are two branches tied with ribbon and the words: Americans, Encourage the Manufactories of your Country, if you wish for its prosperity.

Ins. Hill.

Line engr. on copper. Vign. $2\frac{5}{8}'' \times 5\frac{11}{16}''$ (.067 x .144).

This particular bill is made out to Mr. Stephen Abbot and dated March 28, 1803. From 1796 until after 1803 Ebenezer Clough, paper stainer, Prince Street, is listed in the Boston directory.

W.A.M., Goodspeed Collection, No. 1097.

43 MINOT TRADE CARD

Five carriages of different types are represented, surmounted by five lines of engraved text reading: T. M. & J. Minot, / Coach and Chaise Makers, / Water Street, Corner of / Quaker Lane, / Boston. These lines are enclosed within a festoon and a scroll on which are the words Japaning, Gilding, and Varnishing, Executed with neatness.

Ins. $S.H.S^t$

Line engr. on copper. Vign. $2\frac{15}{16}'' \times 4\frac{9}{16}''$ (.074 x .115).

The back of this trade card has been used as a bill made out to Eben Wade and dated 1794. In the Boston directory for 1796 Timothy M. and John Minot are listed as coach and chaise makers with shops on Rawson's (or Bromfield's) Lane and Water Street. Timothy M. Minot was a coach maker and John, a coach painter.

W.A.M., Goodspeed Collection, No. 1096.

44 THE BOSTON DRAGOONS

This notice of a parade of the Boston Troop of Light Dragoons has at the right a tree from which streams a green pennant bearing the words: *National Honor or Death*. Beside the tree, a trumpeter, in a red uniform, with a sword at his side, stands, blowing his trumpet. To the left is a tall pine tree near which dragoons on horseback are gathering. The notice consists of seven lines of engraved text beginning: *To Horse! To Horse!* and is *By order of H. Purkitt Capt*.

Ins. S. Hill.

Line engr. on copper. Vign. Colored. $3\frac{3}{4}$ " x $5\frac{3}{4}$ " (.094 x .146).

This particular notice, addressed to James Bird, is dated June 30, 1807.

A.A.S.

AMOS DOOLITTLE

Doolittle was born in Cheshire, Connecticut, in 1754. He served with the Revolutionary army at Cambridge in 1775, and later that same year he engraved in New Haven four views of the battle of Concord and Lexington. He worked in New Haven throughout his life, dying there in 1832.

45 AMERICA

At the left is an obelisk bearing the names of Warren / Montgomery / Wooster / Mercer. Beside it kneels a figure wearing a fur robe, and with feathers in her hair, representing America. At the right are five allegorical figures, one of them carrying a liberty cap on a pole. They are accompanied by children and animals. Against a tree trunk, at the extreme right, leans a shield inscribed: Appeal to Heaven. The scene is evidently laid on a beach, as waves are creeping in from the left-hand corner where a figure lies, transfixed with an arrow. In the background, to the left, are houses in flames, and to the right, a glimpse of the sea and sailing vessels. From the storm clouds, which fill the sky, emerges a figure offering a palm branch to America.

Ins. A Doolittle Sculp Newhaven. / America. / To Perpetuate to Posterity, the Memory of those Patriotic Heroes who Fought, Bled & Died, in Establishing Peace, Liberty & Tranquility, to their Country.

Stipple. Rect. $17\frac{5}{16}$ " x $23\frac{1}{16}$ " (.439 x .586).

LIT. Stauffer, No. 522.

This print is a copy of an engraving by Joseph Strutt, which was published in London in 1781.

W.A.M., Goodspeed Collection.

46 A DISPLAY OF THE UNITED STATES OF AMERICA

A bust of Washington, in profile to the spectator's left, dressed in a buff and blue uniform, with a scroll below inscribed: Born 11th Feb 1732, is shown in a circular frame, in the center of the print, bearing the words: George Washington President of the United States of America. The Protector of his Country, and the Supporter of the rights of Mankind. This is surrounded by another circle of fourteen inscribed links containing the arms of the thirteen original states and the arms of the United States. Each link bears the name of the state and the number of its senators, its representatives and its inhabitants. At the right is a shield with the arms of Vermont and, above it, the words: Vermont / 85,000 Inhabitants / 2 Senat. 2 Repre. At the left is a blank shield beneath the following: S. W. Territory / 30,000 Inhabitants / N. W. Territory / 5,000 Inhabitants. In each corner are inscriptions enclosed in flourishes: upper left, The / United States / were first declar'd / Free and Independent / July 4th 1776; upper right, The Present / Constitution / was formed by the / Grand Convention / held at Philadelphia Sept 17th / 1787; lower left, The number of Inhabitants in the / several States are according to the returnes / made to the Secretary of State in / the year 1791; lower right, The number of Senators and Represent / atives is what the Constitution alloweth / each State at Congress.

Ins. A Display of the United States of America / To the Patrons of Arts and Sciences, in all parts of the World, this Plate / is most respectfully Dedicated, by their most obedient humble Servant / Amos Doolittle New Haven, Mar. 1st 1794 / Printed & Sold by A. Doolittle New Haven where Engraving & Roling Press Printing is performed.

Stipple and line engr. on copper. Rect. Colored. $20\frac{3}{16}" \times 16\frac{1}{2}"$ (.513 x .42). LIT. Hart, No. 840c (repr.); Stauffer, No. 521; New Haven Colony His-

torical Society Papers, viii, 1914, 142–143; Morgan, J. H., and Fielding, M., The Life Portraits of Washington [1931], 77–78.

Hart describes five states of this plate, of which this is the fourth. Impressions of all five are very rare. The bust of Washington is evidently inspired by the etched profile by Joseph Wright (Hart, No. 138), the original of which is believed to have been sketched in crayon by Wright as Washington sat in St. Paul's Church, New York, in 1790.

W.A.M., Goodspeed Collection.

47 THE HORNET AND PEACOCK, OR JOHN BULL IN DISTRESS

An outlandish monster, with the head and forelegs of a bull and the tail and wings of a peacock, is shown facing toward the spectator's right, rearing on its hind legs, which are those of a peacock. From its mouth comes a distressed *Boo-o-o-o-hoo!!!* Piercing it through the neck is an enormous hornet, with these words issuing from its mouth: *Free Trade & Sailors Rights*, *you old rascal!* At the left is a glimpse of the ocean and two sailing vessels, one of which is sinking.

Ins. The Hornet and Peacock, / Or, John Bull in Distress. / Entered according to act of Congress the 27th day of March 1813. by A. Doolittle of the State of Connecticut.

Line engr. on copper. Rect. $6\frac{5}{16}'' \times 10\frac{3}{8}''$ (.16 x .264).

LIT. Stauffer, No. 534; New Haven Colony Historical Society Papers, viii, 1914, 146–147; Murrell, W., A History of American Graphic Humor, 1933, i, 60–61 (repr. No. 52).

On February 24, 1813, off the Demerara River, the *Hornet*, American sloop of war, captured the British brig, *Peacock*, and this print was published to celebrate the incident.

W.A.M., Goodspeed Collection, No. 642.

EDWARD SAVAGE

Savage was born in Princeton, Massachusetts, in 1761 and died there in 1817. He is known to have been in Boston in 1785, 1786, 1789 and again in 1794,

and to have returned to Massachusetts by 1805, but his engravings, many of them after his own paintings, were published, where the place of publication is known, either in London between 1791 and 1793 or in Philadelphia between 1796 and 1801.

48 GEORGE WASHINGTON

The subject is posed in an oval within a rectangle, with head and shoulders facing slightly toward the spectator's right. He is dressed in uniform and wears the order of the Cincinnati on his left lapel.

Ins. Painted & Engraved by E. Savage. / George Washington, Esq. / President of the United States of America. / From the Original Picture Painted in 1790 for the / Philosophical Chamber, at the University of Cambridge, / In Massachusetts. / Publishd Feb. 7. 1792 by E. Savage, N. 29 Charles Street, Midd. Hospital.

Stipple. Oval in rect. $5\frac{3}{16}$ " x $4\frac{3}{16}$ " (.132 x .107).

LIT. Andrews, W. L., The Portraiture of the American Revolutionary War, 1896, repr. opp. 48; Hart, No. 214; Hart, C. H., Edward Savage, 1905, 8, 17 (No. 2); Stauffer, No. 2753; Morgan, J. H., and Fielding, M., The Life Portraits of Washington [1931], 180–181.

Savage was fortunate enough to have the President sit to him during the last days of December 1789 and the first days of January 1790. During that time he painted for Harvard College the portrait which is the original of this print and now hangs in the dining hall at Adams House. The plate itself he engraved in London, whither he had gone in 1791, and it was one of his earliest attempts as an engraver. He soon followed it with the three-quarter length mezzotint portrait of Washington which is No. 49 in the present exhibition.

W.A.M., Goodspeed Collection, No. 2424.

49 GEORGE WASHINGTON

The subject is shown three-quarter length seated on an upholstered, damask-covered chair facing toward the spectator's right. His right hand holds a plan of the city of Washington, bearing the words *Eastern Branch*. This lies on a table at the right, his left arm resting on it. Also on the

table is a cocked hat. Washington wears a velvet suit and lace ruffles at his wrists and neck. In the background a billowing drapery is held aside to disclose, at the right, a column and a cloudy sky.

Ins. E. Savage pinx. et sculp. / George Washington Esq. / President of the United States of America. / From the Original Portrait Painted at the request of the Corporation of the University of Cambridge in Massachusetts / Published June 25, 1793, by E. Savage, N.º 54, Newman Street.

Mezzotint. Rect. $18\frac{1}{16}" \times 14"$ (.458 x .356).

LIT. Hart, No. 228; Hart, C. H., Edward Savage, 1905, 8-9, 17 (No. 3); Stauffer, No. 2752; Antiques, vii, March 1925, 118-120 (repr.); Morgan, J. H., and Fielding, M., The Life Portraits of Washington [1931], 181.

Savage, writing to Washington from London, October 6, 1793, says, "I have taken the liberty to send two prints. The one done from the portrait I first sketched in black velvet, labours under some disadvantages as the Likeness never was quite finished. I hope it will meet with the approbation of yourself and Mrs. Washington as it is the first I ever published in that method of Engraving." The portrait in oil, which was the original of this print, was formerly owned by Charles H. Savage, the painter's grandson, and is now owned by the Art Institute of Chicago. The statement in the inscription that this mezzotint is from the Harvard portrait may have been inspired, it has been suggested, by the engraver's commercial instinct.

W.A.M., Goodspeed Collection.

50 BENJAMIN FRANKLIN

The subject is shown half-length, seated at a table facing toward the spectator's left. He wears a coat with wide cuffs, ruffles at his wrists, and a wide, curled wig, brushed back from his forehead. A pair of spectacles is on his nose. He rests his chin on the thumb of his right hand, and holds in his left a sheaf of papers. Papers and books are on the covered table before him, and at the left is a marble bust. There is a curtain in the background.

Ins. D. Martin pinx! — E. Savage sculp! / Benjamin Franklin L.L.D. — F.R.S. / Boston, Published and Sold by Abel Bowen, Engraver, Nº 2, Congress Square. Mº Kinzie Printer.

Mezzotint. Rect. $17\frac{13}{16}$ " x 14" (.453 x .355).

LIT. Hart, C. H., Edward Savage, 1905, 8–9, 17–18 (No. 4); Stauffer, No. 2745; Worcester Art Museum Bulletin, i, January 1911, No. 6, 1 (repr.); New York, The Metropolitan Museum of Art, Benjamin Franklin and His Circle, 1936, Nos. 3, 15.

Savage wrote of this plate in a letter to George Washington dated London, October 6, 1793: "The portrait of Doctor Franklin which is published as the companion [to No. 49 in this catalogue], is done from a picture in the possession of Mr. West, President of the Royal Academy. The picture has been done some years and was thought very like at the time when done." A portrait of Franklin by David Martin, exactly the same in pose as this engraving, was lent to the exhibition, Benjamin Franklin and His Circle, at The Metropolitan Museum in 1936 by the heirs of Thomas and Elizabeth Wharton McKean through the courtesy of the Pennsylvania Academy of the Fine Arts. It is said to have been commissioned by Franklin in London, in 1767, for his family, and to have been bequeathed at his death to the Executive Council of Pennsylvania. This mezzotint was originally published by Savage in London, September 17, 1793, and the present print is, therefore, a later publication. In 1821 Abel Bowen and Alexander Mc-Kenzie were associated for a brief period as copperplate printers. Bowen's address appeared in the directories as 2 Congress Square from 1821 through 1829.

W.A.M., Goodspeed Collection.

51 GEORGE WASHINGTON PARKE CUSTIS

The subject, a young boy, is shown, head and shoulders only, with his head turned slightly to the spectator's right. He wears a wide, ruffled collar over a dark suit. His hair falls in curling locks to his shoulders.

Ins. E. Savage Pinx! 1790. / Geo. Washington Custis.

Stipple. Oval. $3'' \times 2\frac{1}{2}''$ (.076 x .062).

LIT. Fielding, No. 1320; American Art Association-Anderson Galleries, Catalogue 4314, April 1937, 122–124.

This print should be compared with the figure of George Washington Parke Custis in the sketch of *The Washington Family* by Edward Savage, which is reproduced on page 123 of the American Art Association-Ander-

son Galleries Catalogue, 4314. The pose of head and shoulders is identical, differing considerably from the pose of the same figure in the large canvas of *The Washington Family* in the Mellon Collection and in the print after that canvas which is included in the present exhibition (No. 53). George Washington Parke Custis was born in 1781, and was therefore about nine years old when the portrait, from which this print was made, was painted. The inscription does not indicate that Savage engraved this plate, but there is no reason to suppose that it is not his work. This is a rare, possibly a unique print, and he may have engraved it, without any thought of publication, merely as an experimental study from a preliminary sketch in preparation for his large composition of *The Washington Family*.

W.A.M., Goodspeed Collection, No. 2425.

52 LIBERTY

Liberty, robed in a filmy, white garment, her sash blowing in the breeze and her long hair streaming down her back, is shown full-length, advancing toward the spectator's left. In her left hand she holds one end of a garland of flowers which hangs from her right shoulder, while with her right she extends a beaker toward an eagle, which, with wings spread, fills the upper left-hand corner of the print. A stormy sky forms the background, and among the clouds may be distinguished an American flag and a liberty cap. In the lower right-hand corner, a distant view of Boston and Boston Harbor is seen. Beneath Liberty's feet are a key, insignia of nobility, and a broken scepter.

Ins. Painted & Engrav'd by E: Savage. — Philadelphia Pub. June 11 1796. by E: Savage. / Liberty. / In the form of the Goddess of Youth; giving Support to the Bald Eagle.

Stipple. Rect. $22\frac{7}{8}$ " x $14\frac{11}{16}$ " (.581 x .373).

LIT. Hart, C. H., *Edward Savage*, 1905, 18 (No. 8); Stauffer, No. 2761; *Antiques*, xx, November 1931, 298–299 (repr.); xxi, June 1932, 257–259; xxviii, November 1935, 215–216.

The original picture, after which this print was engraved, was painted by Edward Savage and is listed as No. 6, on page 2 of the catalogue of his Columbian Gallery, New York, 1802. It is there described as follows:

"Liberty, in the form of the Goddess of Youth, (size of life) giving nour-ishment to the Bald Eagle; in the Back-ground is a monument supporting a Flag-staff on which is suspended the Cap of Liberty and the union of the United States; in the off scape appears a view of Boston harbor, representing the Evacuation of the British fleet: the Goddess of Liberty is supposed to be on Beacon-hill, where she tramples under foot the Key of the Bastile, as the Key of Tyranny Connected with the different orders of Hereditary Nobility."

W.A.M., Marrs Collection, No. 1204.

53 THE WASHINGTON FAMILY

George Washington is shown full-length, facing toward the spectator's right and seated with knees crossed, in an upholstered chair, beside a table covered with a heavy cloth. He is in uniform and wears high, spurred boots. His left hand, on the table, rests on the edge of a plan of the city of Washington which bears the words Eastern Branch. Beside his hand are the hilt of his sword and a cocked hat. His right hand rests on the shoulder of George Washington Parke Custis who is shown full-length, in profile to the right. The boy's right hand, resting on a globe, holds a compass, and his left, a piece of paper. His fair hair falls down over his wide, ruffled collar. Martha Washington is at the spectator's right. She is shown fulllength, seated in an upholstered chair, and facing slightly toward the spectator's left. She wears an ample silk dress, black lace fichu, and mobcap, and holds a fan in her right hand with which she points to the plan. Eleanor Parke Custis stands behind the table. She is portrayed half-length, facing slightly toward the spectator's left. She wears a light, dotted muslin dress and broad sash, and her hair falls in curls over her shoulders. With both hands she holds the map in place. Behind Mrs. Washington's chair stands, in profile, the negro servant Billy Lee. In the background is a view of the Potomac River with shipping, and to the left, drapery and a column.

Ins. Painted & Engrav'd by E: Savage. / The Washington Family. — La Famille de Washington. / George Washington his Lady, and her two Grand-children by the name of Custis. — George Washington Son Epouse et Ses deux petits Enfants du Nom de Custis. / Philadelphia, Publish'd March 10th 1798, by E: Savage & Rob! Wilkinson Nº 58 Cornhill London.

Stipple. Rect. $18\frac{7}{16}$ " x $24\frac{1}{2}$ " (.466 x .622).

IIT. Hart, C. H., Catalogue of the Engraved Portraits of Washington, 1904, No. 235; Hart, C. H., Edward Savage, 1905, 10–14, 19 (No. 10); Stauffer, No. 2754; Worcester Art Museum Bulletin, i, January 1911, No. 6, 2–3 (repr.), Morgan, J. H., and Fielding, M., The Life Portraits of Washington [1931], 183–186.

The original of this engraving is the celebrated group portrait in oil of The Washington Family, which is listed as No. 48 on page 3 of the catalogue of the Columbian Gallery, New York, 1802, and is now in the Mellon Collection, Washington. In the Philadelphia Gazette, March 3, 1798, appeared an advertisement of "the print, representing General Washington and his Family, all whole lengths in one groupe," and on June 3, 1798, Savage wrote to Washington from Philadelphia a letter concerning the print, in which he remarked: "The likenesses of the young people are not much like what they are at present. The Copper-plate was begun and half finished from the likenesses which I painted in New York in the year 1789. I could not make the alterations in the copper to make it like the painting which I finished in Philadelphia in the year 1796. The portraits of yourself and Mrs. Washington are generally thought to be likenesses." It is interesting to compare the head of George Washington Parke Custis in this print with the little portrait which is No. 51 in this exhibition. In 1798, the year the above letter was written, he would have been seventeen years old and his sister nineteen.

W.A.M., Goodspeed Collection.

54 THE CONSTELLATION AND L'INSURGENT — THE CHASE

The Constellation is shown in the left foreground proceeding to the right under full sail with the American flag at her stern. To the right, in the distance, is L'Insurgent, also under full sail, and flying the French flag.

Ins. Painted & Engraved by E. Savage. — Philad^a. Published by E. Savage May 20th 1799. / Constellation & L'Insurgent — the Chace.

Aquatint. Rect. $13\frac{11}{16}$ " x 20" (.35 x .507).

See No. 55.

W.A.M.

55 THE CONSTELLATION AND L'INSURGENT — THE ACTION

Two sailing vessels are shown in the thick of a sea fight. At the left is the *Constellation*, her bow toward the left, firing broadside at *L'Insurgent*, whose bow is toward the right. The sails of the former are torn by shot but the American flag still flies at her stern. *L'Insurgent* has lost half of one mast.

Ins. Painted & Engraved by E. Savage. — Philad^a Published by E. Savage May 20, 1799 / Action between the Constellation and L'Insurgent, / On the 9th February 1799, / Off the Island of S^t Christophers, when after an hard fought battle of one hour and a quarter the Frigate of the Directory yielded / to superior skill and bravery. Killed on board L'Insurgent 29, Wounded 46. Constellation 1 killed. 3 wounded. — / (at left) Force of the Constellation / Guns . . . 36. / Men . . . 310. / (at right) Force of the Insurgent. / 40 . . . Guns / 18 . . . Brass Swivels / 409 . . . Men.

Aquatint. Rect. $13\frac{5}{8}$ " x 20" (.345 x .507).

LIT. Hart, C. H., Edward Savage, 1905, 12, 19–20 (Nos. 11, 12); Stauffer, Nos. 2757, 2758.

In a letter to George Washington dated June 17, 1799, Savage writes: "This last winter I discovered the method of Engraving with aquafortis. In order to prove my experiment I executed two prints which is my first specimen in that stile of Engraving. One is the Chase, the other the action of the Constellation with the L'Insurgent. I have put two of those prints into the case for you to see that Method of working on Copper." Already, on May 15, a notice had appeared in the *Gazette of the United States* concerning these "two large plates in aqua tinta" and expressing the belief that they were "the first in that style ever attempted by an American artist."

W.A.M.

56 SHIP'S PAPER

This print forms the heading of a pass issued by the President of the United States. It is in two sections, one above the other. That above, which is indented, shows a vessel going toward the right under full sail and flying the American flag. Beneath is a representation of a lighthouse on a rocky

ledge with a fortified town at the left, above which flies the American flag. Sailing vessels are shown entering the harbor.

Ins. E. Savage Fe.

Line engr. on copper. Rect. in two sections. $3'' \times 6\frac{3}{16}''$ (.076 x .156) and $2\frac{5}{8}'' \times 6\frac{3}{4}''$ (.068 x .171).

LIT. Hart, C. H., Edward Savage, 1905, 21 (No. 17); Stauffer, No. 2763.

This particular pass has been filled out for the ship Ophelia of New Bedford, Thaddeus Pickens, master. It is dated January 15, 1805, and is signed by Thomas Jefferson as President and James Madison as Secretary of State.

W.A.M., Goodspeed Collection, No. 2426.

WILLIAM HAMLIN

Hamlin was born in 1772 in Providence and died there in 1869. He was a self-taught engraver using tools he had made himself. In addition he sold musical instruments and manufactured and repaired nautical instruments.

57 GEORGE WASHINGTON

The subject is seated in an upholstered chair with his knees crossed and faces slightly toward the spectator's left. With his left hand he holds a document on which his right hand rests. It is inscribed: Lo oo oo / La 38 53. He is wearing a dark suit with white ruffles at neck and wrists, and on the table at his side is a cocked hat trimmed with a rosette. The background is composed of a column and drapery, with a view at the left of a cloudy sky and five birds in flight.

Ins. E. Savage pinx et — W^m Hamlin Sculp. Providence. / George Washington Esq^r. / Ob^t, Decb^t, 14th, 1799, Æ 68.

Mezzotint. Rect. $7\frac{1}{4}$ " x $5\frac{5}{8}$ " (.183 x .143).

LIT. Hart, No. 231; Stauffer, No. 1239; Lane, G. R., "Rhode Island's Earliest Engraver," *Antiques*, vii, March 1925, 133–137, No. 18 (repr. of a print very similar to this but with a slightly different inscription); *Antiques*, vii, March 1925, 120.

Hamlin was a great admirer of Washington, whom he had once seen, and considered Savage's portraits the best likenesses of him. This print is a copy in reverse of Savage's mezzotint, No. 49, and is a good early impression from a plate which has frequently been printed from since.

W.A.M., Goodspeed Collection, No. 1042°°.

GEORGE GRAHAM

Graham worked in Philadelphia in 1797 and in New York in 1804, but little more is known of him except that he designed and probably engraved an emblematic frontispiece for the *Proceedings* of the Massachusetts State Society of the Cincinnati, Boston, 1812. He was again in Philadelphia in 1813.

58 JOHN CLARKE

The subject is shown head and shoulders, facing slightly toward the spectator's right. He wears clerical robes and bands.

Ins. W. Lovett, Penx! — G. Graham, Engra! / John Clarke, D.D.A.A.S.

Stipple. Oval in rect. $6\frac{1}{16}'' \times 4\frac{7}{8}''$ (.154 x .124).

LIT. Stauffer, No. 1162; Dunlap, iii, 315, opp. 324.

The original of this plate is the miniature by William Lovett which is owned by the Essex Institute. In the miniature the subject wears a high collar and white stock instead of clerical bands. Rev. John Clarke, 1755–1798, a nephew of Colonel Timothy Pickering, was a pastor of the First Church, Boston, from 1778 until his death. His wife was Esther Orne of Salem, sister of Lois Orne who married Dr. William Paine of Worcester.

W.A.M., Goodspeed Collection, No. 1027.

RICHARD BRUNTON

In 1781 Brunton was advertising in Providence as an engraver and die-sinker; by 1790 he was in Suffield, Connecticut; and in 1799 he was arrested for making types and dies for counterfeiting. The next two years he spent in Connecticut's Newgate prison.

59 COMMERCIAL MAIL STAGE ADVERTISEMENT

A coach, drawn by two pairs of horses and carrying nine passengers in addition to the driver, is shown proceeding to the left along the highway. A tree bearing the sign Boston. 3. M. is at the left. In the background are five sheep grazing, and along the skyline are several houses grouped about a church. In the sky are numerous birds. At the lower left the words Brunton, Sc appear. Beneath the engraving are twenty-one lines of text beginning: Commercial / Mail Stage, / in thirty-nine hours, / From Boston to New York, / carrying only six passengers. / Runs by the way of Worcester, Stafford Springs, / Hartford, Middletown, New-Haven to New-York . . . Leaves Boston every day at 1 o'clock, / P.M. - - - arrives at Hartford at 7 o'clock, A M. - - - arrives at New-Haven 3 o'clock P. M. - - - / arrives at New-York, 6 o'clock, A. M. / (ten lines) / Boston, February, 1815. / Rowe & Hooper, Printers, 78, State-Street — Boston.

Line engr. on copper. Rect. $5\frac{7}{8}$ " x $11\frac{3}{4}$ " (.149 x .297).

LIT. Bates, A. C., An Early Connecticut Engraver and His Work, 1906; The Month at Goodspeed's, November 1931, 70 (repr. of the Rutland and Whitehall mail stage advertisement).

The village represented in this print has not been identified. The same scene has been used to ornament another broadside advertisement — that of the Rutland and Whitehall mail stage.

A.A.S.

HORACE DOOLITTLE

This young engraver, who was born about 1792 and probably died about 1805, was presumably the son of Amos Doolittle and lived in New Haven. His known work is limited to some four plates which he produced at the age of twelve. He had, however, already begun to engrave by 1798.

60 MY DOG AND MY GUN

A boy dressed in knee breeches and frock coat with a rather large hat on his head and carrying a gun, is shown full-length, facing slightly toward the spectator's right. One dog is at his left side and another is a short distance away. At the spectator's left is a tall tree, and in the background, a house and shrubbery. The whole is enclosed in an oval. On either side

are pendant sprays while above, to the right, is N.º 1 and, on a scroll, the words My Dog and My Gun.

Ins. Horace Doolittle Scut Aged 12 ys

Let gay ones and Great
Make the most of their fate
From Pleasure to Pleasure they run
Well who cares a jot
I envy them not
While I have my Dog and my Gun

For exercise Air, to the Fields I repair, With Spirits unclouded and bright; The blisses I Find, No sting leave behind; But health and diversion unite.

Sold wholesale by A. Doolittle New haven.

Line engr. on copper. Oval, ornamented. $6\frac{3}{8}$ " x $5\frac{7}{16}$ " (.162 x .139).

LIT. Owen, H. C., "America's Youngest Engraver," Antiques, xxvi, September 1934, 104–105; Antiques, xxxii, September 1937, 140–141.

A.A.S.

JAMES AKIN

Akin was probably born in South Carolina about 1773, worked there and in Philadelphia, and studied engraving in England before coming to Newburyport, where he advertised in April 1804. He returned to Philadelphia by 1808 and died there in 1846.

61 INFURIATED DESPONDENCY

This caricature represents an angry man facing toward the spectator's right, holding in his raised right hand a skillet, which he seems about to hurl at an unseen antagonist.

Ins. Infuriated Despondency! / —ed, engraved, & published by James Akin Newburyport; where writing-book covers may be — / Entered according to Law

June 1st 1805 (part of the inscription has been torn away, and the second line should begin with the word Designed and end with the word had).

Line engr. on copper. Vign. $6\frac{3}{16}'' \times 4\frac{1}{4}''$ (.156 x .107).

LIT. Sanborn, F. B., "Thomas Leavitt and his Artist Friend, James Akin," The Granite Monthly, October 1898, 226–227; Stauffer, No. 12; Currier, J. J., History of Newburyport, Mass., 1909, ii, 371–377 (repr.); Murrell, W., A History of American Graphic Humor, 1933, i, 51–52 (repr. No. 45); Worcester Art Museum Bulletin, xxiv, 1933, 19–20 (repr.); Little, N. F., "The Cartoons of James Akin upon Liverpool Ware," Old-Time New England, xxviii, January 1938, 103–108; Cambridge, Fogg Art Museum, New England Genre, 1939, Nos. 40 and 86.

According to tradition, a dispute arose between Edmund March Blunt of Newburyport, publisher of *The American Coast Pilot*, and Akin in the hardware shop of Josiah Foster on State Street in Newburyport. Infuriated, Blunt seized a skillet and threw it at the engraver. It is said to have missed its mark, and, crashing through a window, to have hit Captain Nicholas Brown who was passing by. Akin revenged himself by engraving this caricature which he sent to England to be reproduced on earthenware. The impression of this plate, owned by the American Antiquarian Society, and an earthenware pitcher bearing the same caricature and owned by Mr. and Mrs. Bertram K. Little, are included in the exhibition of New England Genre at the Fogg Art Museum, Cambridge.

W.A.M., Goodspeed Collection, No. 16.

62 "LORD" TIMOTHY DEXTER

This caricature shows the subject walking toward the spectator's right wearing a very large cocked hat and carrying a cane in his right hand. He is closely followed by a little, fat dog. In the upper left-hand corner are the following lines: "I am the first in the East, / the first in the West, / and the greatest Philosopher / in the Western World; / Affirmed by me, / Timothy Dexter."

Ins. Engraved from the Life — by James Akin Newburyport. / The most Noble / Lord Timothy Dexter. / What a piece of work is Man! / how noble in reason! how infinite in faculties! in form & moving, how express & admirable! /

Entered according to act of Congress June 1st 1805. by James Akin, Newburyport. Mass^{ts} / and sold by Thomas & Whipple.

Line engr. on copper. Vign. $4\frac{13}{16}'' \times 4''$ (.122 x .102).

LIT. Stauffer, No. 13; Currier, J. J., History of Newburyport, Mass., 1909, ii, 375, 419–428 (repr.); Murrell, W., A History of American Graphic Humor, 1933, i, 52 (repr. No. 46); Little, N. F., "The Cartoons of James Akin upon Liverpool Ware," Old-Time New England, xxviii, January 1938, 104–105 (repr.).

The eccentric Timothy Dexter of Newburyport, 1748–1806, among his other peculiarities, ornamented the grounds of his house with columnar pedestals surmounted by brightly painted wooden statues of various celebrities such as Washington, Venus, and John Paul Jones. Among these was one of himself bearing an inscription similar to that in the upper left-hand corner of this print.

W.A.M., Goodspeed Collection, No. 15.

63 A DOWNWRIGHT GABBLER

The subject of this caricature, Frances Wright, is shown with the head of a goose. She stands facing toward the right, delivering a lecture. Her right hand points toward her unseen audience, and in her left hand she holds an open book. She wears a black dress with a white scarf, and her hair hangs in long black curls to her shoulders. At her left is a green-topped table on which are two candlesticks holding lighted candles, a pile of three books, a small pitcher and a glass. Behind her stands a man in a lavender coat, pink waistcoat and lemon-yellow trousers, who holds her large tan hat.

Ins. Published by J Akin Philada / A Downwright Gabbler, / or a goose that deserves to be hissed —

Lithograph. Rect. Colored. 7" x $7\frac{13}{16}$ " (.177 x .198).

LIT. Weitenkampf, F., American Graphic Art, 1912, 252.

Frances Wright, 1795–1852, the Scottish-American reformer, lectured in different parts of the country on abolition, religious freedom, and the equality of women, and she suffered the ridicule which was heaped upon the feminists of the period.

W.A.M., Goodspeed Collection, No. 25.

MRS. AKIN

A Mrs. Akin engraved, in 1803, a membership certificate for an orphan asylum in Newburyport. It has been suggested that she was the wife of James Akin. At the time of Akin's death his wife, Ophelia, became administratrix of his estate. Her name appears in the Philadelphia directories until 1854.

64 ORPHANS' ASYLUM CERTIFICATE

Posed within an oval is a woman seated beneath a tree, her right arm around a child, dressed in rags, who stands at her knee. Three young children are at the spectator's left, and three older children at the right. In the background to the right is the open door of a building with the word Asylum inscribed over it. Above the oval is a winged cherub's head, with drapery extending to either side. Below the oval are crossed palms tied with a ribbon, and beneath them twelve lines of text beginning: Delightful task! to rear the tender thought, / To teach the young idea how to shoot — / Happily exemplified in the efforts of the / Ladies of Newburyport, / who have laudably established the Female Charitable / Asylum, for the protection of indigent Orphans. / — M^{rs} Akin furnishes each member with a specimen / of her abilities in the Graphic Art, emblematic of the institution.

Line engr. on copper. Oval, ornamented. $4\frac{15}{16}'' \times 6\frac{7}{8}''$ (.125 x .174).

LIT. Stauffer, No. 30; Currier, J. J., History of Newburyport, Mass., 1909, ii, 131–133.

This particular certificate of membership is made out for Mrs. Lucy Mills and dated June 12, 1803. The Newburyport Female Charitable Society was formed June 8, 1803.

W.A.M., Goodspeed Collection.

WILLIAM HOOKER

Hooker was in Philadelphia in 1805 but had left by the following year. In 1807 he was in Newburyport and by 1817 in New York. There he is listed in the directories through 1841. Engravings bearing his name are dated 1846.

65 WOLFE TAVERN, NEWBURYPORT

The long building of the Wolfe Tavern, with its signboard bearing a portrait of General Wolfe, forms the background of this print. Along the cobbled street, driven toward the left, proceeds a coach drawn by four horses. The rear of a chaise is disappearing at the left. In the background are a lady and gentleman on horseback, and a man mounting his horse in front of the inn stable. Below are eleven lines of text which read: Prince Stetson & C., / Respectfully inform the Public, / That they have put in complete repair that wellknown / Tavern, Formerly kept by M. Davenport, / sign of / James Wolfe Esq. / State Street, / Newburyport. / Where those who favour them with their custom / shall experience every convenience and / attention which they can command.

Ins. Hooker delt et sculp!

Line engr. on copper. Rect. $2\frac{15}{16}'' \times 4\frac{9}{16}''$ (.074 x .115).

LIT. Currier, J. J., History of Newburyport, Mass., 1906, i, 386-388; 1909, ii, 377-379 (repr.); Fielding, No. 719.

William Davenport had been present at Quebec in 1759 when General Wolfe was killed, and on his return to Newbury he made his house into a tavern, which he named for the fallen hero. This tavern was already standing on the corner of Fish (later State) Street and Threadneedle Alley when Newburyport was incorporated in 1764. Davenport was succeeded by his sons and later by Thomas Perkins. Finally Prince Stetson had charge of the Wolfe Tavern from 1807 until its destruction by fire in 1811.

A.A.S.

ROBERT FIELD

Field is said to have been born in Gloucester, England, probably about 1769. He left England in 1794, worked in Philadelphia and New York, and painted miniatures and engraved prints in Boston in 1806 and 1807. He went to Halifax in 1808 and died in Jamaica in 1819.

66 THOMAS JEFFERSON

The subject is shown head and shoulders facing slightly toward the spec-

tator's left, and wears a dark coat and a white jabot. There is a column in the background to the left.

Ins. G. Stuart. Pinxit —— R. Field. Sculpsit. / Thomas Jefferson. / Boston, Published by Robert Field, March 14th. 1807.

Stipple. Oval in rect. $5\frac{13}{16}" \times 5"$ (.149 x .127).

LIT. Stauffer, No. 1001; Park, L., Gilbert Stuart, 1926, i, 439; Piers, H., Robert Field, 1927, 47, 195 (No. CXLV) (repr. opp. 194).

The portrait which is the original of this print was painted by Gilbert Stuart in Philadelphia in 1799, when Jefferson was Vice President. It is owned by Bowdoin College.

W.A.M., Goodspeed Collection, No. 850.

NATHANIEL JOCELYN

Jocelyn was born in New Haven in 1796 and was engraving in Hartford about 1817 but abandoned engraving for portrait painting about 1820. He died in New Haven in 1881.

67 THE JAVA AND THE CONSTITUTION

Two sailing vessels are shown in combat. The Java, at the spectator's left, with only one stump of a mast remaining, flies the British flag, while the Constitution, at the spectator's right, still retains her three masts though her sails are torn by cannon shot. The American flag is at her stern. In the left foreground is a small boat, and fragments of masts float in the water near the Java. The decks of both vessels are crowded with men.

Ins. Designed & Engraved by N. Jocelin. / The Capture of H.B.M. Frigate Java, Capt. Lambert, by the U. S. Frigate Constitution, Com. Bainbridge, / on the 29th Decr. 1812, Lat. 13° 6' S. Long. 38° W. off the coast of Brazil, after an engagement of 1 hour & 55 minutes.

Line engr. on copper. Rect. Colored. $4\frac{13}{16}$ " x $8\frac{5}{8}$ " (.122 x .218).

LIT. Fielding, No. 744.

W.A.M., Goodspeed Collection, No. 1246.

ABEL BOWEN

Bowen was born in Sand Lake Village, Greenbush, New York, in 1790 and had already begun engraving on wood before he settled in Boston, where he was established as a printer in 1812. He worked all his life in Boston, engraving both on wood and metal and promoting various publications. He died there in 1850.

68 SOUTH EAST VIEW OF BOSTON

Boston, with its many church spires and the new State House on Beacon Hill accenting its skyline, is shown in the distance across a stretch of water on which sailing vessels and rowboats ply. In the foreground is low shrubbery; at the left, a man is seated on a stone; and toward the right, two men are conversing.

Ins. J. Kidder del. — Entered according to Act of Congress, by A. Bowen. — A. Bowen Sc. / South East View of Boston.

Line engr. on copper. Rect. $3\frac{9}{16}'' \times 6\frac{5}{16}''$ (.091 x .161).

LIT. Whitmore, W. H., Abel Bowen, 1884, 6; Fielding, No. 164.

This print is the frontispiece of *A History of Boston* by Dr. Caleb H. Snow, published by Abel Bowen, No. 2, Congress-square, Congress-street, Boston, 1825, which is liberally illustrated with engravings on copper and wood, most of them by Bowen.

W.A.M., Goodspeed Collection, No. 269.

69 HARVARD COLLEGE

This view of Harvard College shows Massachusetts Hall on the left and University Hall on the right. In the foreground are low trees separated by a fence from the college yard.

Ins. Fisher Del. — Massachusetts Hall. — Harvard Hall. Hollis Hall. Stoughton Hall. Holworthy Hall. — University Hall — A. Bowen Sc. / South View of the Several Halls of Harvard College / Taken from the Balcony of the President's House in 1823. / Copied by permission from a beautiful print published by Messrs Cummings, Hilliard & Co.

Line engr. on copper. Rect. $3\frac{9}{16}" \times 6\frac{5}{16}"$ (.091 x .159). LIT. Stauffer, No. 229.

This print was engraved for A History of Boston by Dr. Caleb H. Snow, Boston, 1825, where it appears opposite page 81. See No. 68. The beautiful print from which it is copied was engraved by Annin & Smith and published by Cummings, Hilliard & Co., May 1, 1823. An impression is owned by the American Antiquarian Society.

W.A.M., Goodspeed Collection, No. 270.

ANNIN AND SMITH

William B. Annin worked for Abel Bowen in Boston in 1813 and for some time after that date. He then engraved independently, but by 1822 had entered into partnership with George Girdler Smith, who in 1815 had also worked for Bowen. For a time, beginning about 1828, Annin and Smith engaged in lithography under the name of Senefelder Lithographic Company, but sold out to W. S. Pendleton in 1831. They continued engraving until 1837. Smith was born in Danvers, Massachusetts, in 1795. He went to Paris to study lithography, and, after his association with Annin, did some bank-note engraving. He died in Boston about 1858.

70 LAFAYETTE

The subject is shown standing full-length and facing three-quarters to the spectator's left. He wears a heavy brown coat over a black suit, and a high white collar. His left hand is in a coat pocket; his right holds a dark brown hat and a cane. A barren, rocky landscape and cloudy sky form the background.

Ins. Eng. by Annin & Smith, from the admired Print by Leroux, after a painting by Scheffer, published in Paris the present year — 1824. / Lafayette.

Aquatint. Rect. $10\frac{3}{4}$ " x $7\frac{1}{4}$ " (.273 x .185).

Lafayette made a triumphal return visit to the United States in 1824, at the age of sixty-seven, and this print was presumably issued in honor of the occasion.

W.A.M., Goodspeed Collection, No. 80^j.

SPARROW

A printmaker of this name engraved an advertisement for the music dealer, John Ashton of Boston, presumably between 1824 and 1830. It seems unlikely that the maker of this print can be identified with Thomas Sparrow who was engraving in Annapolis, Maryland, before 1780.

71 ASHTON ADVERTISEMENT

A charming group of gods and goddesses is here represented including Mercury, Jupiter and Juno at the left, and Apollo, Minerva, Cupid and Venus at the right. In the center is a deformed figure, dressed in what appears to be a jester's costume, holding in his extended right hand a paper bearing the words *Sheet-music / sold here*. At his feet is an open music score, while above to the right is a circular temple and a tiny figure resting on a cloud. In one hand it holds a trumpet, and in the other a paper bearing the words *Anacreontic / Society*. Below, on a monument with curved sides surmounted by a bust of Homer, is an inscription of twelve lines beginning: *John Ashton. / Importer & Manufacturer of / Musical Instruments of every description*, and concluding with the address *No. 197*, *Washington St / Boston*. Around the monument grow tall, spearlike grasses. Its top is draped with garlands of laurel and grape leaves.

Ins. Dighton del. — Sparrow sculp.

Line engr. on copper. Rect. $11\frac{1}{16}'' \times 7\frac{7}{8}''$ (.282 x .201).

LIT. Stauffer, No. 2999; Fielding, No. 1490.

In 1823 John Ashton was established as an umbrella maker and music dealer at 20 Marlborough Street, which was included the following year in Washington Street. From 1825 through 1833 the directories list John Ashton at 197 Washington Street, the listing being changed in 1834 to John Ashton & Co. This print was therefore made for use between 1824 and 1833. An impression at the American Antiquarian Society formed the title page of a bound volume of sheet music, the individual pieces in which were published between 1828 and 1830.

W.A.M., Goodspeed Collection, No. 2647.

W. S. AND J. B. PENDLETON

William S. Pendleton was born in New York in 1795 and died in Boston in 1879. His brother, John B. Pendleton, was born in New York in 1798 and died there in 1866. The former arrived in Boston about 1824 and with the latter, who had had an opportunity, while abroad, to study lithography in Paris, first introduced that art successfully in Boston in 1825. J. B. Pendleton went to New York about 1830, and W. S. Pendleton, selling out in 1836 to his bookkeeper, Thomas Moore, went to Philadelphia. Among the artists who worked for them were David Claypoole Johnston (Nos. 74, 75, and 77) and Alexander Jackson Davis. Davis was born in New York in 1803 and had a successful career there as an architect. He was in Boston in 1827 and 1828.

72 HARVARD UNIVERSITY

The halls of the university are separated by a white fence from a street in the foreground along which a man on horseback is proceeding to the right, followed by a little dog. There are several pedestrians on the sidewalk.

Ins. A. J. Davis del. 1828 — Pendletons Litho. / Harvard University, Cambridge, Mass. / Published by Hilliard & Brown, Cambridge. & W. & J. Pendleton, Boston.

Lithograph. Rect. $9\frac{3}{16}'' \times 15\frac{1}{4}''$ (.233 x .387).

This print is a westerly view of the university and shows the following buildings from left to right: Stoughton Hall, Holden Chapel, Hollis Hall, Harvard Hall, University Hall and Massachusetts Hall. It may be compared with No. 69.

W.A.M., Goodspeed Collection.

73 HANCOCK HOUSE, BOSTON

The house is placed slightly to the right, surrounded by low shrubbery. At the left is a gate in a picket fence which separates the lawn from the street in the foreground.

Ins. A. J. Davis del. — Pendletons Lithog." / Hancock House, Beacon Street, Boston.

Lithograph. Rect. $5\frac{3}{16}$ " x $7\frac{1}{2}$ " (.13 x .19).

This house was built by Thomas Hancock, uncle of Governor John Hancock, in 1737 and was torn down in 1863.

W.A.M., Goodspeed Collection, No. 2097.

DAVID CLAYPOOLE JOHNSTON

Johnston was born in Philadelphia in 1799 and settled in Boston in 1825 after a short period of engraving in Philadelphia and a stage career of four years. He worked for the Pendletons and others at first, but in 1828 began publishing for himself. He was a painter, particularly of water colors, as well as a printmaker, and taught painting in his later years. He died in Dorchester in 1865.

74 MR. BARNES

The subject is shown full-length, his face in profile to the spectator's left, his body facing slightly to the left. Dressed in the sleeveless jacket and apron of a working-man, he holds a cloth in his extended right hand. On his shoes are large rectangular buckles.

Ins. D. C. Johnston delt — Pendletons Lith / M. Barnes / As Johnny Atkins / Mogul Tale / Published by Johnston Cornhill square / Boston.

Lithograph. Vign. $5\frac{11}{16}'' \times 3\frac{3}{4}''$ (.144 x .093).

LIT. Brigham, C. S., *David Claypoole Johnston*, ms. in the author's possession at the American Antiquarian Society.

Since Johnston's mother had been an actress and he himself had acted from 1821 to 1825, it was natural that he should have retained an interest in the stage throughout his life, and his prints of actors and actresses, shown in character, have great charm. See also Nos. 75 and 76. John Barnes, an English comedian, who was famed for his comic grimaces, made his first appearance in America in 1816. He later was manager of the Richmond Hill Theater, New York, and died in Halifax in 1841.

W.A.M., Goodspeed Collection, No. 1384.

75 MR. FINN AND MR. KILNER

Colonel Hardy, played by Mr. Kilner, is shown at the right, full-length, his body and head turned slightly toward the spectator's right. He is dressed in a long dark coat, light waistcoat and knee breeches. On his shoes are large buckles. In his right hand he holds a cane and in his left a document which he is showing to Paul Pry, played by Mr. Finn. The latter, stooping over to peer through a lorgnette which he holds in his left hand, is shown full-length, in profile to the spectator's right. He wears full trousers thrust into tall boots, and in his gloved right hand he holds his hat. His dark hair is done in a small queue which sticks stiffly out behind his head.

Ins. D C Johnston del — Lith of Pendl (the eton has been cut off) / Paul Pry and Col Hardy. / As represented by / M'. Finn and M'. Kilner.

Lithograph. Vign. $5\frac{3}{8}'' \times 4\frac{1}{2}''$ (.136 x .114).

LIT. Poole, J., Paul Pry, Modern Standard Drama, No. lxxvi, n.d., iv, 27.

Thomas Kilner, 1777–1862, and Henry James Finn, 1785–1840, the one born in Lancaster, England, the other in Sidney, Australia, were associated in the management of the old Federal Street Theater, Boston, where Johnston played a season in 1825. Mr. Kilner retired from the stage in 1831. The scene from John Poole's *Paul Pry*, shown in this print, is apparently that which occurs toward the end of Act I when Colonel Hardy, having just discovered Pry with his eye at the keyhole of the garden gate, confronts him with a note which had been thrown over the wall a short time before. "Hardy: . . . 'And what's this?' [Shows the note.] Pry: 'It looks like a note.' Hardy: 'A note! very well!' "The rather fantastic costume usually worn by the meddlesome Pry is supposed to have originated at the last rehearsal before the opening performance in London, when Mr. Liston, who was to play the part, was inspired by the sight of a workman wearing "a large pair of Cossack trowsers, which, it being a wet day, he had tucked into his Wellington boots."

W.A.M., Goodspeed Collection, No. 1383.

76 MR. J. WALLACK

The subject is shown full-length, looking back over his left shoulder as he stoops to pick up his hat, which is in the foreground to the spectator's left.

EARLY NEW ENGLAND PRINTMAKERS

He is modishly dressed, has a monocle on a cord round his neck, carries a glove in each hand, and wears high boots.

Ins. Sketched & Eng^d by D C Johnston / M. J. Wallack / As Dick Dashall; in the Farce of My Aunt. / 'I beg your pardon ma'am.'

Stipple. Vign. $5\frac{3}{16}'' \times 4\frac{3}{16}''$ (.131 x .105).

LIT. Matthews, B., and Hutton, L., eds., Actors and Actresses of Great Britain and the United States [1886], iii, 68; Hall, L. A., Catalogue of Dramatic Portraits in the Theatre Collection of the Harvard College Library, 1934, iv, 221; Fielding, No. 757.

James William Wallack, 1795–1864, the English actor, first played in America in 1818. He made numerous visits to this country, settling permanently in New York in 1851 and opening Wallack's Theatre the next year. His range of talent was great but he was particularly successful in comedy, and Dick Dashall was one of his most popular parts. He loved theatrical surprises, and it is said that when he re-appeared in New York, after having been seriously injured in a stage coach accident in 1822, "he hobbled forth on crutches, as gouty old Captain Bertram in Fraternal Discord . . . and his audience was thereupon grievously afflicted with the idea that their favorite had become a permanent cripple. But in the after-piece, My Aunt, he astonished and delighted them by bounding upon the stage as Dick Dashall, buoyant with the elasticity of youth."

W.A.M., Goodspeed Collection, No. 1382.

77 A MILITIA MUSTER

A nondescript group of two dozen or more men carrying muskets or staves is drawn up in front of a row of houses. They are of all ages, some fat, some lean, some in top hats, others in caps, several apparently a bit the worse for too much drink. Each one is a caricature, including the pompous little officer at the right, whose cocked hat, surmounted by an enormous feather, alone makes him superior in height to the band he is commanding. Behind him stand several boys watching the excitement.

Ins. Designed & Executed on stone by D. C. Johnston N° 13 Franklin S^{t.} Boston — Lith of Pendleton / A Militia Muster.

WORCESTER ART MUSEUM

Lithograph. Rect. $10\frac{1}{8}$ " by 15" (.257 x .38).

LIT. Cambridge, Fogg Art Museum, New England Genre, 1939, No. 19; Brigham, C. S., David Claypoole Johnston, ms. in the author's possession at the American Antiquarian Society.

This print is very similar to a water color sketch owned by the American Antiquarian Society and included in the exhibition of New England Genre at the Fogg Art Museum, Cambridge. Johnston was living at 13 Franklin Street in 1828, and the print was presumably produced in that year. It was probably inspired, however, by events in Philadelphia in 1824, when, to ridicule the militia system which the Pennsylvania demagogues were using for their own profit, one John Pluck, a hostler, was elected colonel of the 84th Regiment. He ordered a parade in which many of the marchers were dressed in an extraordinary manner and carried ridiculous imitations of weapons.

W.A.M., Goodspeed Collection.

78 DICKENS AND THE "ARTIST IN BOOTS"

In this early caricature of Dickens the subject is shown at the right, seated on a sofa, his right leg, stocking-footed, extended uncomfortably in front of him. On the floor by his side is a boot, and on the sofa is an open book. At the left, admiring himself in a mirror, is the dandified "Artist in Boots." A table covered with a cloth and bearing a carafe, glass, book and papers, is at Dickens' right. Another table and two chairs complete the furnishing of the room. Two pictures hang on the wall.

Ins. Sketched, & etched, by D C Johnston — Dickens's Notes, last page / Dickens and the "Artist in Boots" / "All this time my leg and foot were in the air. Nearly "ready sir? I enquired 'Well pretty nigh' he said 'keep steady"

Etching. Rect. $3\frac{5}{8}$ " x $5\frac{5}{16}$ " (.091 x .135).

This caricature was etched for the final issue of the short-lived periodical, *The Pioneer*, edited by James Russell Lowell, of which only three numbers, January, February and March, 1843, were published. The words *Etched for the Pioneer*. *March 1843* have been trimmed off this particular impression. Johnston, in making this print, was inspired by a passage near the end of the final chapter of Charles Dickens' *American Notes* which appeared in

EARLY NEW ENGLAND PRINTMAKERS

November 1842. In these paragraphs the author amusingly describes the rude behavior of a shoemaker whom he had asked to come to his lodgings to measure him for a pair of boots.

W.A.M., Goodspeed Collection, No. 1311.

WINSLOW HOMER

Homer was born in Boston in 1836, and from 1855 to 1857 was an apprentice in the lithographic establishment of John H. Bufford in Boston. He later became an illustrator for various journals and in 1862 was with McClellan's army, during the Peninsular campaign, as a special artist for *Harper's Weekly*. His later life was devoted to painting. He died at Scarboro, Maine, in 1910.

CAMPAIGN SKETCHES

Homer is believed to have drawn the six lithographs which were published under the general title of *Campaign Sketches* in 1863 after his return from the front to his New York studio. They were lithographed and published by Louis Prang & Co., whose address from 1861 to 1864 was 159 Washington Street, Boston. Louis Prang, born in Breslau, Prussian Silesia, came to this country in 1850. After the Civil War he established himself in Roxbury, where he produced chromo-lithographs of works of art. He died in 1909.

79 THE BAGGAGE TRAIN

Two negro soldiers, one of whom holds a long whip and the other a pipe, are seated on the rear of a covered baggage wagon as it jolts along a muddy road. In the distance to the right are two other wagons forming part of the baggage train. The signature, *Homer*, appears at the lower right.

Ins. Campaign Sketches. / The Baggage Train. / Lith. & Pub by L. Prang & C. Boston, Mass.

Lithograph. Rect. $10\frac{3}{4}" \times 8\frac{9}{16}"$ (.272 x .217).

LIT. Boston, Museum of Fine Arts, An Exhibition of Lithographs, 1937, No. 221.

A.A.S.

WORCESTER ART MUSEUM

80 THE COFFEE CALL

In the left foreground is a campfire with cans of coffee heating. A man sits behind the fire holding a tin cup, while at the right stands a group of seven soldiers waiting with cups ready for coffee. In the background are covered baggage wagons, mules, tents and soldiers. On a barrel in the right foreground appear the initials $H\ W$.

Ins. Campaign Sketches. / The Coffee Call. / Lith. & Pub. by L. Prang & C. Boston, Mass.

Lithograph. Rect. $10\frac{3}{4}'' \times 8\frac{9}{16}''$ (.272 x .217).

LIT. Downes, W. H., The Life and Works of Winslow Homer, 1911, 49. A.A.S.

81 FORAGING

Two heavily booted and spurred soldiers are trying to capture a wild-eyed cow, with a rope wound about her horns. Another soldier is assisting them. In the background, to the right, a negro boy, near a dilapidated farm building, raises his hands in horror. Near a haystack is a mounted soldier, with two large, bulging bags at his saddle. He holds a horse whose rider is standing nearby. Another horseman is riding away. In the lower left corner is the signature *W. Homer Del*.

Ins. Campaign Sketches. / Foraging. / Lith. & Pub. by L. Prang & C. Boston, Mass.

Lithograph. Rect. $10\frac{11}{16}'' \times 8\frac{1}{2}''$ (.271 x .215).

LIT. Peters, H. T., America on Stone [1931], 223–224, 328 (repr. Pl. 71); Boston, Museum of Fine Arts, An Exhibition of Lithographs, 1937, No. 220. A.A.S.

82 THE LETTER FOR HOME

A wounded soldier, his head resting on his left hand, is lying on a hospital cot. He gestures with the thumb and forefinger of his right hand as he dictates to a dark-haired woman in hood and cape, who sits on the cot beside him. In the background, to the left, are other hospital cots, a one-

EARLY NEW ENGLAND PRINTMAKERS

legged soldier on crutches, and a nurse. In the lower left-hand corner is the letter H.

Ins. Campaign Sketches. / The Letter for Home. / Lith. & Pub. by L. Prang & C. Boston, Mass.

Lithograph. Rect. $10\frac{11}{16}'' \times 8\frac{7}{16}''$ (.271 x .213).

A.A.S.

83 OUR JOLLY COOK

A negro, shabbily dressed and wearing a striped cap with flying tassel, dances gaily beside a campfire in the foreground to music supplied by a man at the right playing a fife. Five men are seated at the left watching. In the background are other men and the tents of the encampment. In the lower left-hand corner is the signature *Homer Del*.

Ins. Campaign Sketches. / Our Jolly Cook. / Lith. & Pub. by L. Prang & C.º Boston, Mass.

Lithograph. Rect. $10\frac{3}{4}$ " x $8\frac{5}{8}$ " (.272 x .219).

A.A.S.

84 A PASS TIME

Four soldiers are seated on the ground playing cards. At the left stands a man with his saber resting on his right shoulder. In the background a sixth soldier slouches with his left elbow against the trunk of a tree as he watches the game. A seventh soldier bends over what appears to be a smoking campfire. Forest trees form the background. In the right foreground lies a round canteen, near which are the initials W H.

Ins. Campaign Sketches. / A Pass Time. / Cavalry Rest. / Lith. & Pub. by L. Prang & C. Boston, Mass.

Lithograph. Rect. $10\frac{3}{4}$ " x $8\frac{3}{4}$ " (.272 x .221).

LIT. Weitenkampf, F., American Graphic Art, 1912, 197 (repr. opp. 190).

A.A.S.

85 LIFE IN CAMP

Twenty-four cards, arranged in two series, show various incidents of camp life during the Civil War. They bear the following titles: Part I. *The Guard*

WORCESTER ART MUSEUM

House (signed W H); Upset His Coffee; Water Call; An Unwelcome Visit; A Shell is Coming; Building Castles; Hard Tack; Tossing in a Blanket; Stuck in the Mud (signed H); Late for Roll Call; Riding on a Rail (signed H); and Surgeons Call. Part II. Fording; Extra Ration; Our Special; The Field Barber; Good Bye; Drummer; The Rifle Pit; A Deserter; The Girl He Left Behind Him; Teamster; Home on a Furlough; and In the Trenches. The envelopes, Part 1 lithographed in red and Part 2 in green, bear representations of a cooking-pot over a fire and the words Life in Camp / Part 1. (or Part 2.) / Published by L. Prang & Co. Boston. Entered according to Act of Congress in the year 1864 by L. Prang & Co. in the Clerk's Office of the District Court of Mass.

Lithographs. Rect. In color. Each card measuring $4\frac{1}{8}'' \times 2\frac{7}{16}''$ (.104 x .062). LIT. Boston, Museum of Fine Arts, *An Exhibition of Lithographs*, 1937, Nos. 222–245.

A.A.S.

INDEX OF PRINTMAKERS

(Printmakers are listed alphabetically. The numbers are those of the catalogue.

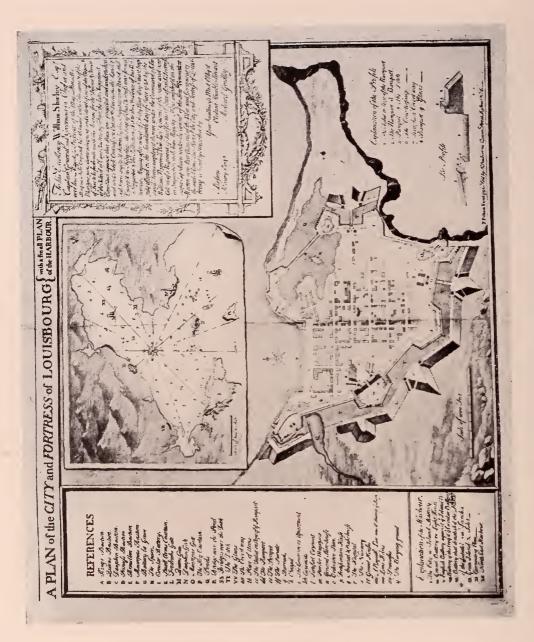
A star indicates that a print is illustrated.)

Akin, James, *61, 62, 63 Akin, Mrs., 64 Annin, William B., 70 Blyth, Benjamin, 35, 36 Bowen, Abel, 68, 69 Brunton, Richard, 59 Callender, Joseph, 37 Copley, John Singleton, 18 Davis, Alexander Jackson, 72, 73 Doolittle, Amos, 45, 46, 47 Doolittle, Horace, 60 Field, Robert, 66 Foster, John, *1, 2, 3 Graham, George, 58 Hamlin, William, 57 Hill, Samuel, 38, 39, 40, 41, 42, 43, *****44 Homer, Winslow, 79, 80, *81, 82, 83, 84, 85 Hooker, William, 65 Hurd, Nathaniel, 13, *14, 15, 16, *17

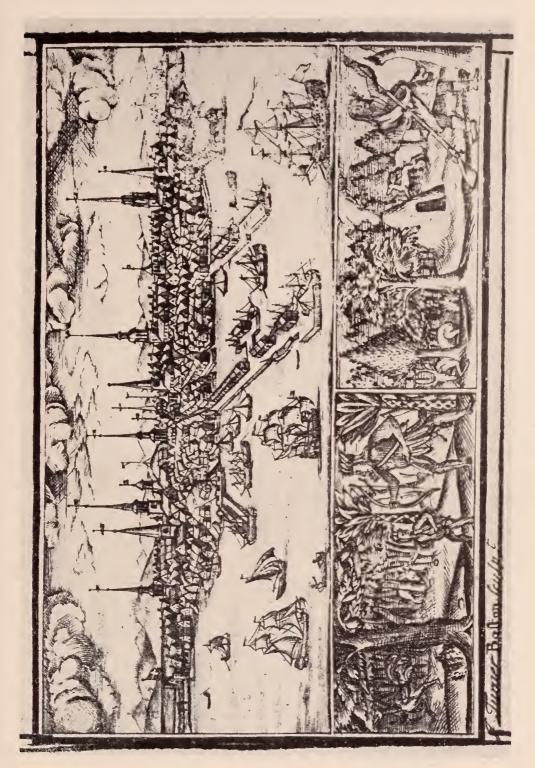
Jennys, Richard, Jr., 19 Jocelyn, Nathaniel, *67 Johnston, David Claypoole, 74, 75, 76, 77, *****78 Johnston, Thomas, 12 Morse, Nathaniel, 9 Mulliken, Jonathan, 29 Norman, John, 30, 31, 32, 33, 34 Okey, Samuel, 20, 21 Pelham, Peter, 4, *5, 6, 7, 8 Pendleton, W. S. and J. B., 72, 73, 74, 75, 77 Prang, Louis, 79, 80, *81, 82, 83, 84, Revere, Paul, 22, *23, 24, 25, *26, 27, 28 Savage, Edward, *48, 49, 50, *51, 52, *****53, 54, 55, 56 Smith, George Girdler, 70 Sparrow, 71 Turner, James, *10, 11







5. PLAN OF THE FORTRESS OF LOUISBURG PETER PELHAM



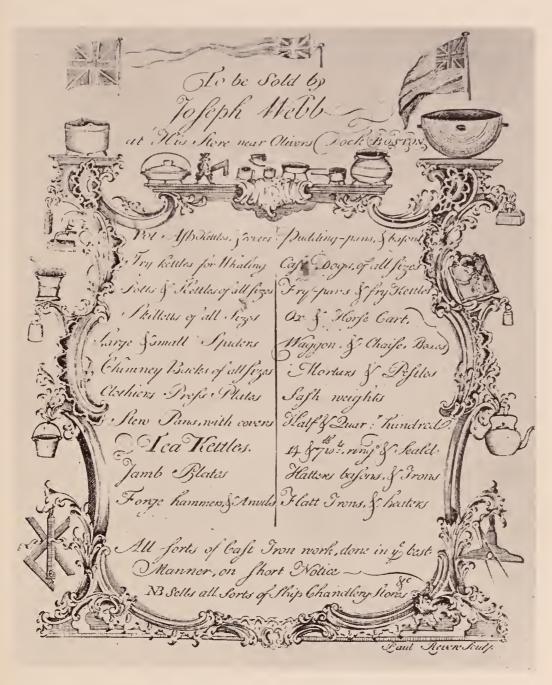
10. VIEW OF BOSTON, 1744
JAMES TURNER



14. GEORGE III, PITT AND WOLFE
NATHANIEL HURD



17. TRADE CARD OF ZIPHION THAYER NATHANIEL HURD



23. TRADE CARD OF JOSEPH WEBB
PAUL REVERE



26. THE RESCINDERS PAUL REVERE



44. THE BOSTON DRAGOONS SAMUEL HILL





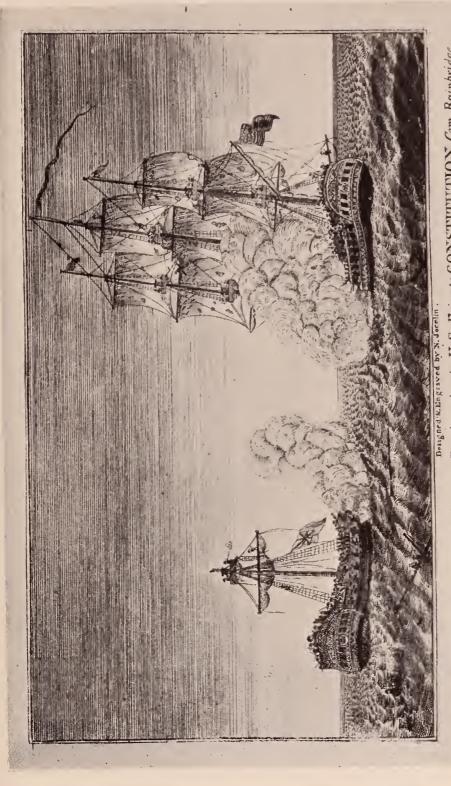
48. GEORGE WASHINGTON EDWARD SAVAGE

53. THE WASHINGTON FAMILY EDWARD SAVAGE



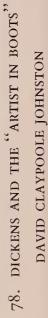
61. INFURIATED DESPONDENCY

JAMES AKIN



The Capture of H.B.M. Brigate JANA, Capt. Lambert, by the U.S. Frigate CONSTITUTION, Com. Bainbridge, on the 29th Deer 1812, Lot. 13 6 S. Long. 38 W. off the coast of Brazil. ofter an engagement of I hour 8 55 minutes. 67. THE "JAVA" AND THE "CONSTITUTION"

NATHANIEL JOCELYN





Pickens and the Artist in Boots"

3d law time on to and the street the sir Hearly reads sir I enquired Well pretty nighthe said keep steady"

12 423 TH TERRES



FORAGING

81. FORAGING WINSLOW HOMER









